

# HAUNTED HOUSE SKETCHES



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**Haunted House Sketches**  
(AKA The Haunted House Sketchbook)  
by Tim Harkleroad

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try and remember to  
use a mask that has  
been used thoroughly  
and that can withstand  
2000 lbs pressure in

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**TIM HARKLEROAD**

MOve over three feet to see

I want for once in my  
life to have the resources  
to play a full size T-rex  
in the movie even if

This should be a  
layout for the ages  
I think that most  
haunt owners try

nothing to do with this  
page I just love to

Many people think that just because they have  
unlimited resources that entitles them to annoying  
the general public and dragging on and trying to buy the

# THE HAUNTED HOUSE SKETCHBOOK

Hi, I'm Tim Harkleroad. What you are holding is an extension of "The Complete Haunted House Book" in that there are a few ideas here that didn't make it into that book. This Haunted House Sketchbook is basically a cleaned-up version of all those scraps of paper and drawing pads I carry with me on the airplanes and ships. I would pull out a sheet of paper and draw out something I would be thinking of. It might be a completely original idea, or a twist on an existing idea, or just my version of some old idea that I wanted to put in my own haunt. You'll see what I mean. What I'm saying is... I'm not claiming to have invented everything in this scrapbook. I just sketched it out the way I'd like to see it. So don't everybody go and get their panties in a wad over something you see here cause I don't claim having invented it.

As you look through it, you might notice things that are just out of place, or that make you go "what the...?" If so, just ignore them or see if you get what I was going for. Some have instructions, some don't. The book is cheap, printed cheap, on cheap paper, (probably stolen from my workplace) and I don't even know how I'll bind it. Maybe just staple it together. Who knows, maybe I'll just throw it at you, pages all askew and bent, not bound, and yell "well stick it together yerself you fat lazy cow! Who do I look like, your mother?"

I have some bios of friends of mine in here. I want something that will be fun to read, informative, and again... cheap! I thought I would give a little bio of my own in here that goes beyond the one written in "T.C.H.H.B." If I have anything else that I think you'd be interested in, I'll stick it in here. I am not going for cohesion here in this little publication just something to get your thinkin' caps working.

For instance, I had a recipe for moss I had been saving and I'll include it, IF I CAN FIND IT. My tireless friend Doug Ferguson has really helped me in the publication of this book. He taught me, or tried to at least, PhotoShop 4.0 to help get this ready. He scanned all the pages, and was great in terms of always being there ready to lend a hand or computer (Doug's PowerMac is about 500 times faster than my old Mac IICI) Oh, he would snort at my ignorance about the new version of PhotoShop, (I still prefer vers. 2.5) but he never refused. Doug's a trooper.

## Doug Ferguson

Let's say a bit about my friendship with Doug Ferguson, the original Phantasmech. After all, it would be good reading and I am just making this up as I go along, so why not? No objections? Well here we go.

Doug and I first met in the New Orleans suburb of Metairie, LA, where he lives with his lovely wife Barbara. We were introduced by my magician friend Tom Ladshaw. Now Tom regrets having introduced us because when the three of us got together, Tom wouldn't get a word in edgewise. We started meeting in a little restaurant in Metairie called Tiffin Inn on Friday mornings. I

would disembark the ship on Friday mornings and Doug would come and pick me up at the dock and we would ride over to the restaurant where we might be met by Doug's wife, magicians Joe Harrison, or Jon Racherbaumer, or Jeff Stewart, or sometimes it would just be Doug and I.

We'd have breakfast and chat about magic or haunted houses, or our mutual dislike of Bill Clinton. I'd always give Doug my pancakes. We'd talk and scheme and sometimes go over to Doug's house to brainstorm over special effects. Special effects are Doug's speciality.

Let me say this... and this is not to embarrass Doug, but Doug Ferguson is one of the most intelligent people I've ever met. If there has ever been someone more destined or deserving to be an Imagineer (this side of Rolly Crump) I don't know who is. I would love to witness Doug see his dream come true of becoming one. Of course this would mean we couldn't have breakfast together every Friday, unless Disney built a park in New Orleans. Fat chance.

One of Doug's Claims to Fame is the Halloween-L list's famous "Flying Crank Ghost". This is a flying rig that is set-up to give a lightweight ghost-figure a spooky movement. It controls it like a marionette would be controlled without the usual tangling of wires. I have seen it in action in Doug's "Hotel Lugosi" set-up in his front window every Halloween. It is very impressive. Once Doug gets a decent workshop where he can swing his arms... look out! Doug has a book in the works called "Phantasmechanics". If and when he finishes it, you should buy it. I have seen preliminary excerpts from it and it looks great.

The thing I share most with Doug is our love for Halloween and Haunted Houses. A week before this past Halloween, 1998 I spent the night with the Fergusons. Doug and I did the haunt-run thing and saw 3 major haunts. Sheriff Foti's Haunted House in the old City Park, Chinchuba's Haunted House, and the infamous House of Shock. We were like six-year-olds going through these. We had a blast, and it really made my Halloween. I want to thank Doug for being my good friend. I will attempt to run a picture of Doug as Beetlegeuse with this write up. Please visit Doug's website... <http://members.aol.com/phanmech>. You'll be glad you did. Also, ask Doug about his first year riding on a float in Mardi Gras this year.

You know this was a good idea talking about ol' Doug. I rarely get to brag on my friends to others. Y'know while were at it, here's someone else...

## Oliver Holler

When I first read his name in the inside cover of Haunted Attraction magazine I thought it was a fictitious name. Holler! Holler! You gotta be kiddin'. I loved the way he wrote. His quick wit and goofy puns really made that magazine. I was finishing up



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writing T.C.H.H.B., so I called him and we spoke for a while. I told him about my book and he said he was anxious to see it. I placed an ad in the magazine while Oliver and I continued to correspond. All the time I couldn't get over how supportive he seemed. He was truly interested and concerned about how the advertising had done.

I first met him in Chicago at the 1997 Transworld Halloween, Costume, and Party Show. We had set up no definite place to meet but as I approached the Morris Costume booth. I saw this person and I knew it was him before I heard him speak or saw his name tag. Did you ever meet someone and felt you had known them for years? I felt this way with Ollie. He is the owner of the first T.C.H.H.B. to be sold, which technically is number 3. But he told me he wanted to be the first to purchase a book from me. We sat in a restaurant in Chicago and recanted similar childhoods (except he wasn't raised by bears in the woods like I was). We had similar interests, etc.etc. Now I know you're saying by now "Why don;t you get married?". Well, simply we are both married, straight, and a little edgy about bigamy.

I visited Oliver's "The Haunt Factory," in Asheville, NC, later in '97 and was blown away. This is a show without blood, gore, scary masks, costumes, chainsaws, Freddy, Jason, Michael, or any of the usual classic monsters. What Oliver does is creates a true haunted attraction. The Haunt Factory is just that, a haunted factory. The sets are incredible, steeped in realism, and reflect an abandon factory, filled with ghosts, skeletons, and demon junkyard dogs. The music is relentless, and builds an atmosphere that is palpable. His "Skeleton Crew" were some of the nicest people in the world and I was even invited to work backstage for a few hours. ('course they were shorthanded)

Oliver has been a voice of reason in the industry and in the association. He is smart, level headed and passionate about the direction of the IAHA and how it is perceived by our members, potential members, and our detractors. I have run virtually everything past him (well pertaining to the haunt industry) and have found his counsel to be thought provoked, rather than emotional responses. He reasons things out and I trust his judgment.

We have visited him and Terry in Myrtle Beach and Asheville. Our visits are always a blast. He is funny, inventive, and Terry is just as sweet as can be. My kids Martin and Sarah are crazy about her. They are truly a wonderful couple. Try your best to get to Asheville in October to see his show, It is wonderful. Thanks for being a good friend.

I have other friends in the haunting business, Cliff Martin, Joe Pfeiffer, Denny Dahm, Drew Hunter, and many more. I cherish them all and hope no one is offended that I have omitted them. It is not on purpose. But I had to save some room for someone extremely important.

## Myself

I was born in Bristol, TN and have lived there for most of my life. Other than the seasons I lived in Myrtle Beach, SC, and Knoxville, TN, I have stayed in the Bristol area. Well, if you don't count the 15 years I have worked on cruise ships, needless to say I call Bristol home. I saw a magazine when I was around eight years old. It was called Famous Monsters of Filmland. This magazine got me hooked on something that has been with me all of my life... monsters.

The classic monsters of the Universal movies were among my favorites. Frankenstein, Dracula, Wolfman, Mummy, etc. thrilled me to no end. I read every issue from cover to cover. Then one day something happened that also changed my life.

I was wandering around a department store near where I live called Grants. In the toy section I saw something. It was a small make-up kit. One like you would see around Halloween. It had five colored creme sticks, a palette of white, one of black, a small amount of nose putty, a stick of tooth black, and a pair of plastic fangs. I couldn't believe it. I had hit pay dirt. I took it home and sparingly used the make-up to try and re-create the monsters I loved so. Now, I had always loved Halloween, but now it had new meaning. The next Halloween the stores provided me with crepe hair, more make-up, and an excuse to ask my mom to make me a cape.

Now, I was a fat kid, but in that cape I was ten foot tall. I had slicked my hair back and sprayed it with a gallon of Spray-Net. My best friend Jimmy Dempsey let me make him up as a werewolf. I had been watching Dark Shadows and thought the werewolf on there was the greatest. Problem was that I had only limited resources, and I used Elmers glue to apply the hair to Jimmy's face. We had to peel it off at the end of the night. Jimmy had red marks on his face for a week.

I started decorating my yard for Halloween. I didn't have much, but one neat thing I did was to set my walkie-talkies up so my jack-o-lantern could talk. I had paper skeletons hanging in the trees, it was great. I then decided to do a haunted house for our church's Halloween party. Yes, our church had a Halloween party. We didn't have to dress like Jesus, or denounce pumpkins, or anything like that.

We had a floating candle in one hallway, a séance in the parlor, Jimmy Dempsey hanging by a noose in the stairwell. It was great. Looking back on it I seem to remember we did more with darkness, music, and atmosphere than a lot of masks and props. Why? Well, we didn't have any money. I had to use the things that I had been haunting my yard with for years. Plus, back in those days there weren't nearly as many things available locally. I lived in Bristol, TN and K-Mart had very limited masks and props in the early 1970's.



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We had to make things. Steve Bellamy's mom made us some homemade Play-Dough. I molded it onto a wighead, painted it with fluorescent paint, and added crepe hair to it. Instant severed head. I also used a plastic skull and a handful of colored candles to create a melting face. I first stuck a couple of ping-pong balls into the eye sockets, then dripped a red candle all over the skull. Then a layer of peach candle, I then used a paintbrush to brush on melted crayons. I used other warm pliable wax to fill in any gaps. A little crepe hair and I was done. This was floating inside a big jar of water with a light underneath it, inside the Frankenstein lab.

In high school I started working with the Jaycees. I did two Halloween seasons with the Johnson City before I went to college. I attended University of Tennessee in Knoxville. I went over to the Powell Jaycees Haunted House the week before it opened and volunteered. This house was so spooky I was afraid to work in it by myself when I'd go over after classes. I worked for two more years with these guys. By the way, the house on 4th and Gill, the first year I worked ran 14,000 people through in 10 days!

I relocated back in Bristol and immediately signed up for membership in the mighty Bristol Jaycees. This was a great group of guys and they were seemingly happy to have me on board for the haunted house project. I did their haunted house for eight years or more. After getting married to my wife Melanie and having children, it was difficult to take time off of the ship to do haunts. I love the schedule I am on and don't want to lose it. Among the Fly-On entertainers at Carnival Cruise Lines, I have the sweetest schedule. I am now trying to work out a deal with Carnival to get some time off in October and do a haunt this year. I really miss it terribly.

So, when it comes to haunts, what do I like? I like great sets, good actors, and to be scared. I actually enjoy all types of haunts. As I stated earlier, I saw some great haunts in October this year. All were different, all were scary at some point, to different degrees, and all of them were fun. That is where some of in the haunting industry are missing the point. It has become so political in some circles that the fun us sucked right out of it.

I hope a lot of the conflicts can be resolved soon. I am proud to be a founding member of the International Association of Haunted Attractions. I have been on the board of directors for this first year and have felt a great sense of accomplishment with what we have done here. As the co-editor of the newsletter, and other duties, I have seen this little seed turn into something we can all be proud of. I hope, if you read this, you can join us and keep communications going between us all who share a love for this bizarre and wacky industry.

I have two children, and wife, a cat, and not enough time to spend with them. I play banjo, dobro, and tin whistle. I collect

magic posters, and books. I love books on ghosts, haunted houses, mafia, serial killers, monster movies, magic, and Macintosh computers. I am a Christian and am bothered to hear accusations that Halloween is a satanic holiday, from either side. Halloween is one of the most fun nights of the year, for all ages. I hate to see it targeted like everything else.

Please check out Joe Pfeiffer's book Give Them a Good Scare This Halloween, The HauntWorld video, and Halloween: the Happy Haunting of America. I recommend Haunted Attraction, Fright Times, and Rochelle Santopaulo's Halloween organization. If you're not on the Halloween-l list, e-mail me and I'll tell you how to get on it. I'm at this address...

moonpub@aol.com  
(on the Halloween list I am moonpub2@aol.com)  
website: <http://members.aol.com/moonpub>

Thanks for buying this book. If you don't think it is worth your money, send it to me and I'll refund your money completely. Really! I trust you can get something out of this book though, I had fun just sitting and sketching it. More than all that... Happy Halloween and happy haunting!

Tim Harkleroad  
Tuesday, February 16, 1999



# THE HAUNTED HOUSE SKETCHBOOK

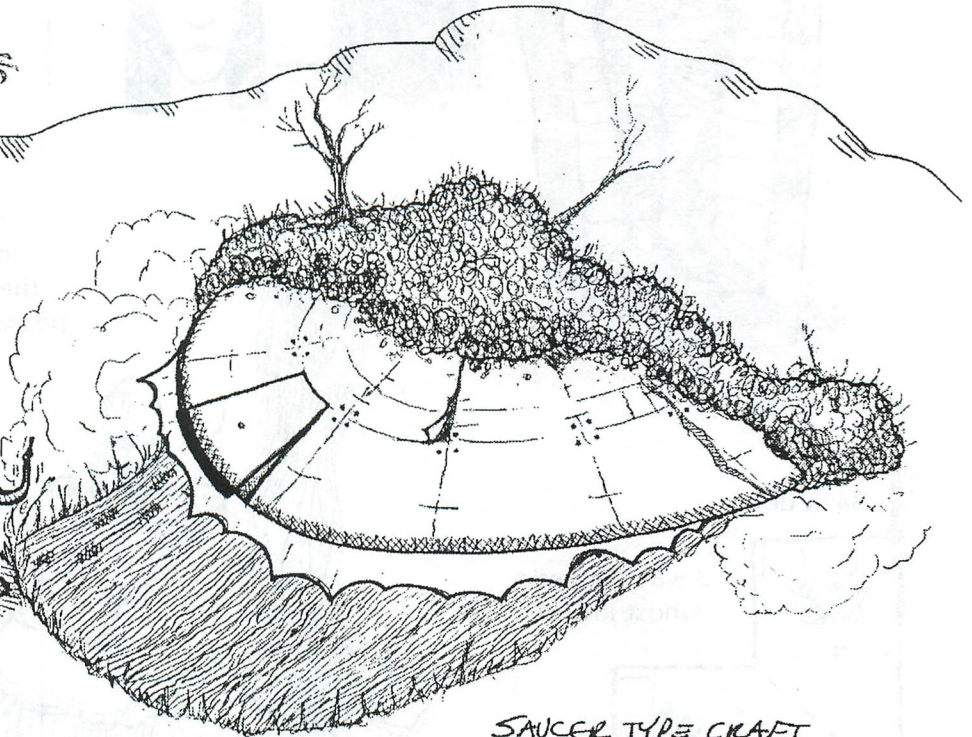
## ROSWELL REVISITED



This type "Gray Alien"  
is visible to crowd, Then  
"other" alien comes up  
from behind.



ALIEN  
PILOT



EXTREMELY BRIGHT  
LIGHTS & SMOKE  
EMANATE FROM  
SAUCER SHIP.  
GROUND AROUND  
IT IS SCORCHED  
AND PILED UP ON  
CRAFT. STRIP OF  
LAND IS SCRAPED  
WHERE SHIP "LANDED".

ANOTHER ALIEN  
COULD BE SEEN  
LYING ON THE  
GROUND "DEAD."

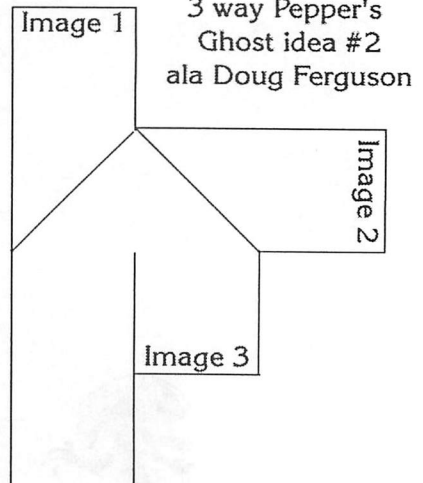
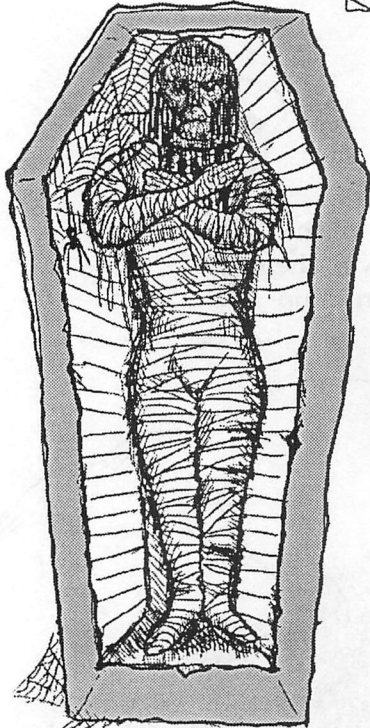
SAUCER TYPE CRAFT  
IS HALF BURIED IN  
HILLSIDE. ALIEN  
DISTRACTS GROUP  
WHILE ANOTHER ONE  
SNEAKS UP BEHIND.  
BIG SCARE!

ARMY COULD SHOW  
UP AND HAVE FIGHT  
WITH ALIENS.



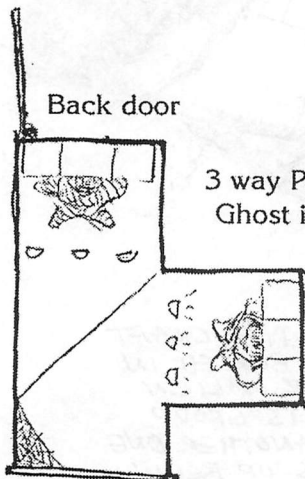
# THE HAUNTED HOUSE SKETCHBOOK

## MUMMY DIARIES



3 way Pepper's  
Ghost idea #2  
ala Doug Ferguson

Transformation of  
decaying mummy into  
princess AhnkAnAmon  
then returns to decay or to  
possible third state, an egyptian  
demon or skeleton.



Back door makes it possible  
to change once with lights.  
replace first image, then  
change back into third image.





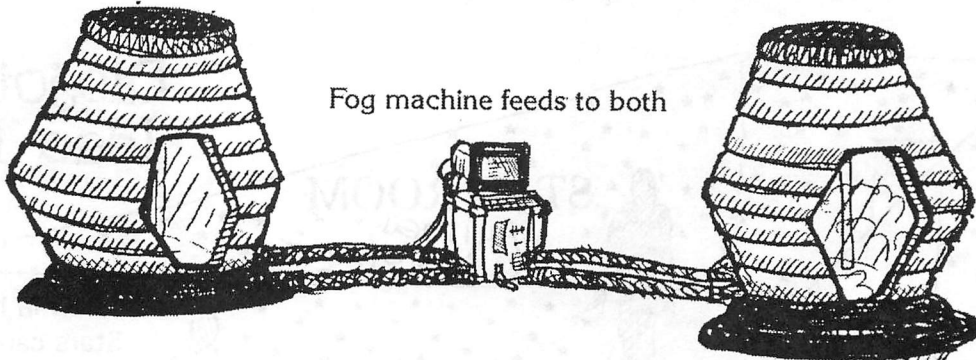
# THE HAUNTED HOUSE SKETCHBOOK

## TRANSPORTER MALFUNCTION

Actor goes into Pod "A"

2nd actor emerges from Pod "B"

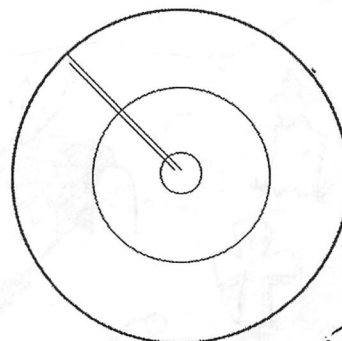
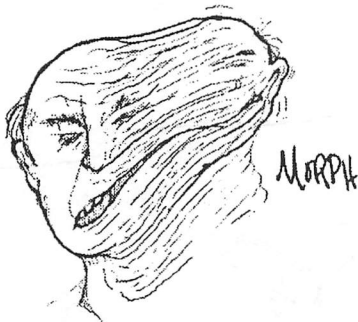
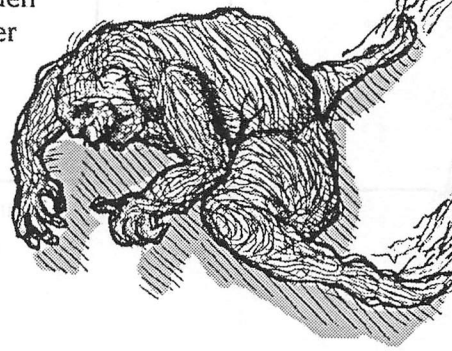
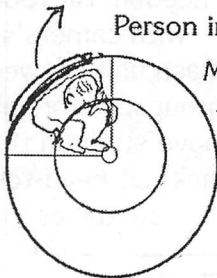
Fog machine feeds to both



Access door

Person in position

Mirror edges hidden  
by pole in center



Mirror hidden by being  
folded behind pole in middle.



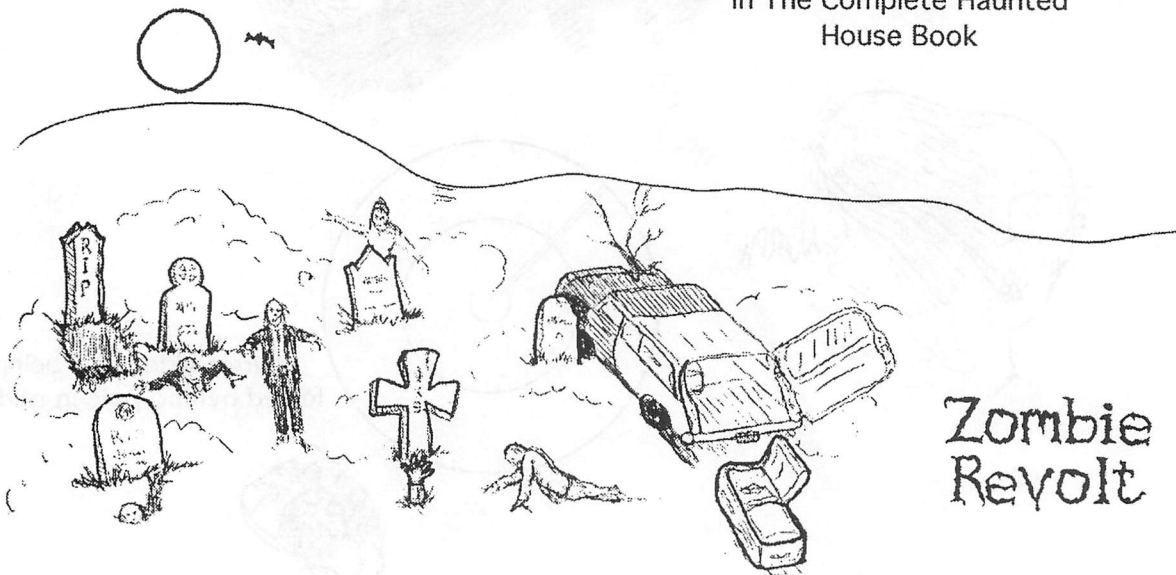
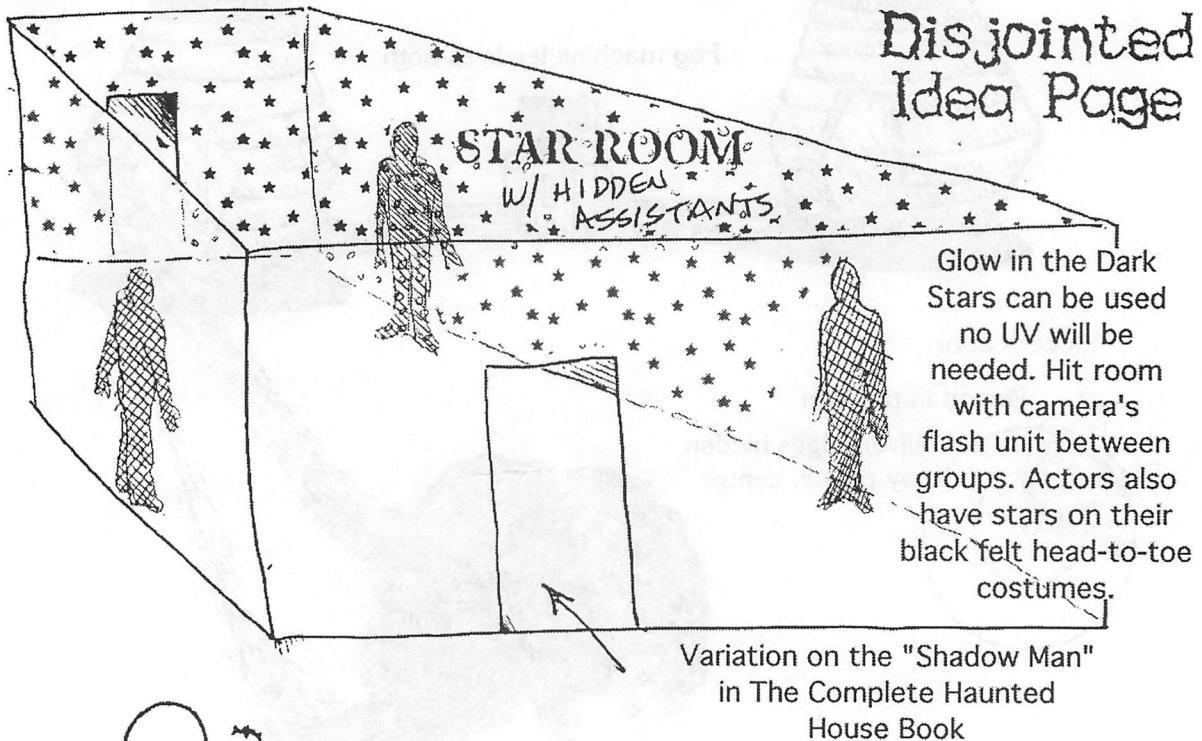


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## DRACULA TRANSFORMATION AKA TOM PALMER



## Disjointed Idea Page



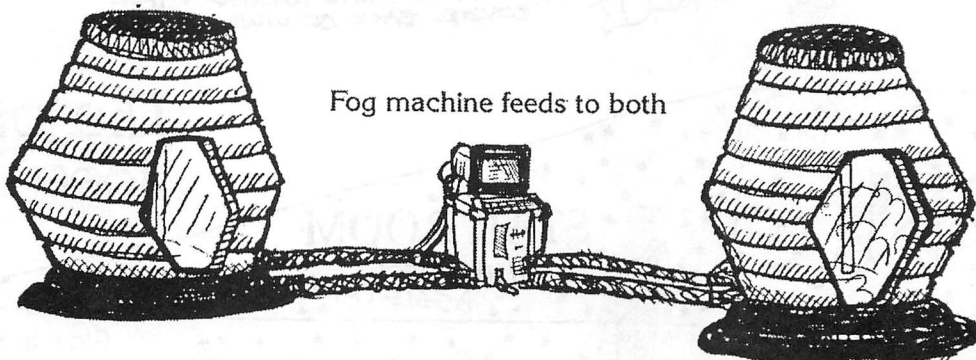


# TRANSPORTER MALFUNCTION

Actor goes into Pod "A"

2nd actor emerges from Pod "B"

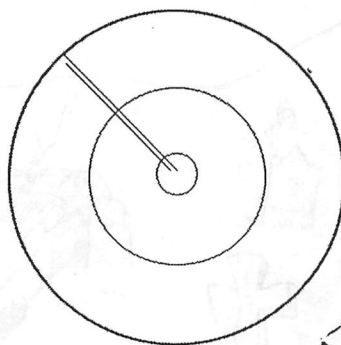
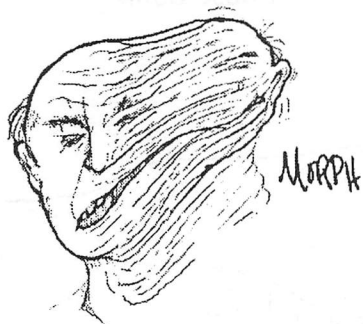
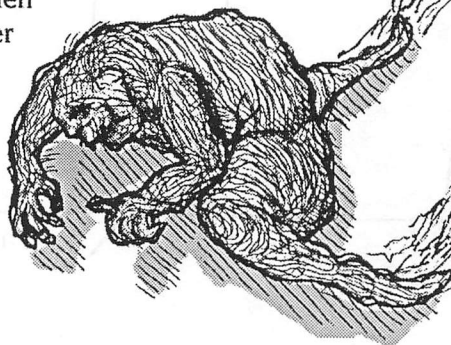
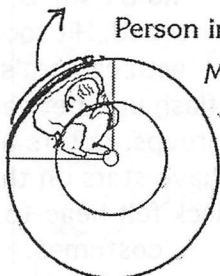
Fog machine feeds to both



Access door

Person in position

Mirror edges hidden  
by pole in center



Mirror hidden by being  
folded behind pole in middle.



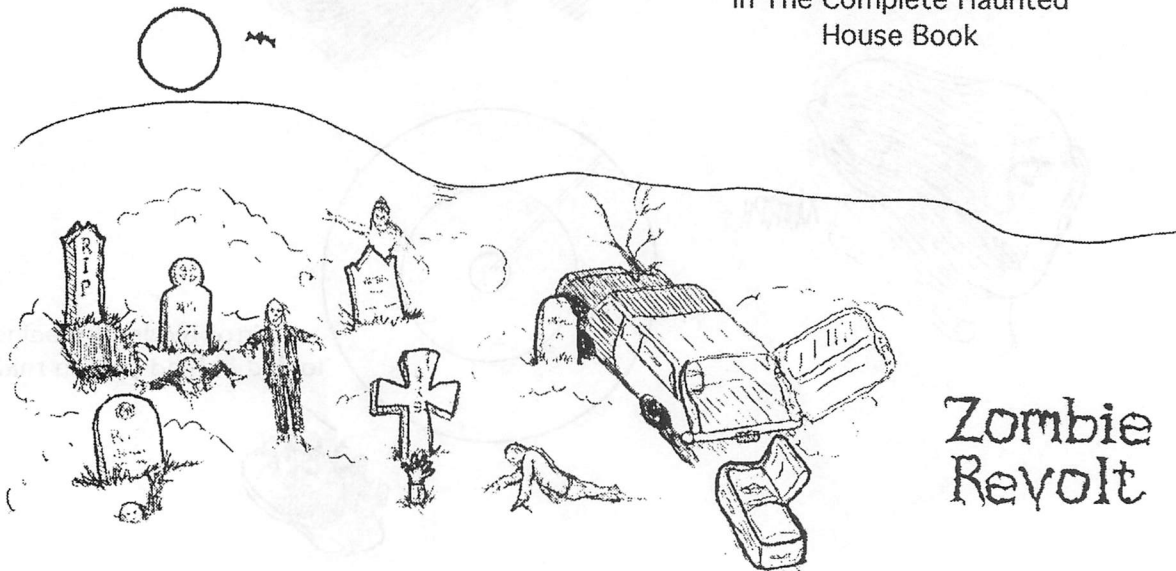
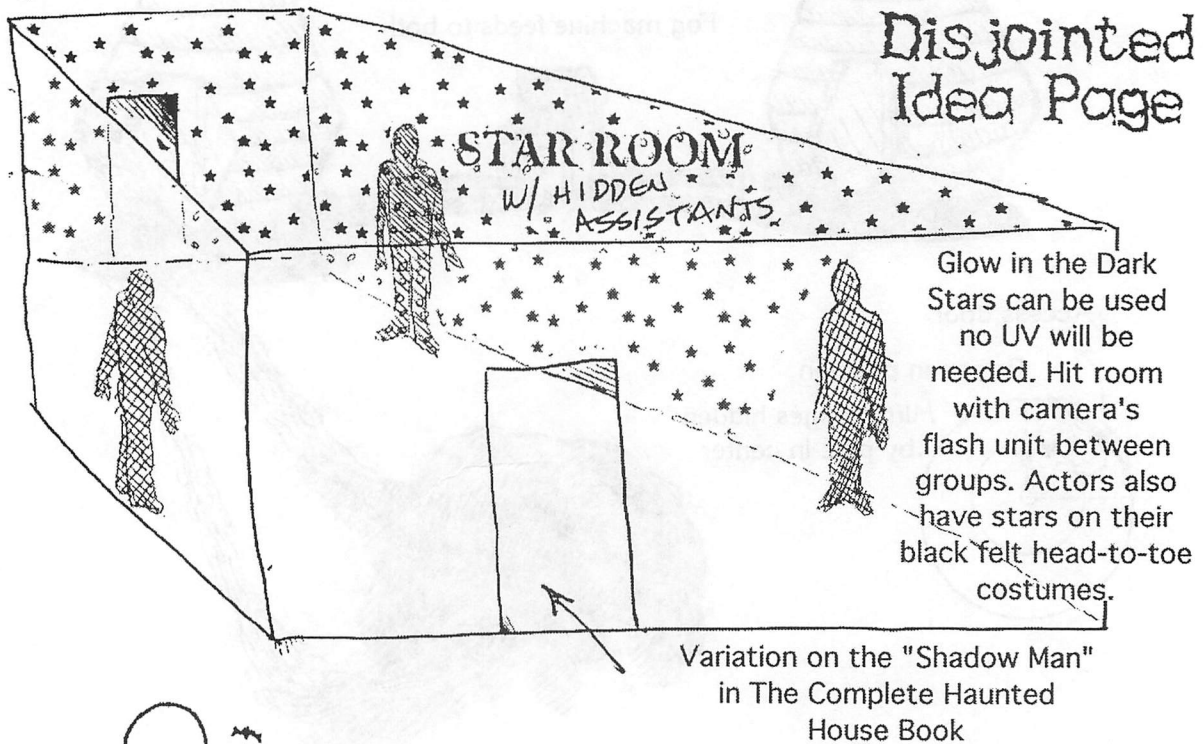


# THE HAUNTED HOUSE SKETCHBOOK

## DRACULA TRANSFORMATION AKA TOM PALMER



## Disjointed Idea Page





# THE HAUNTED HOUSE SKETCHBOOK

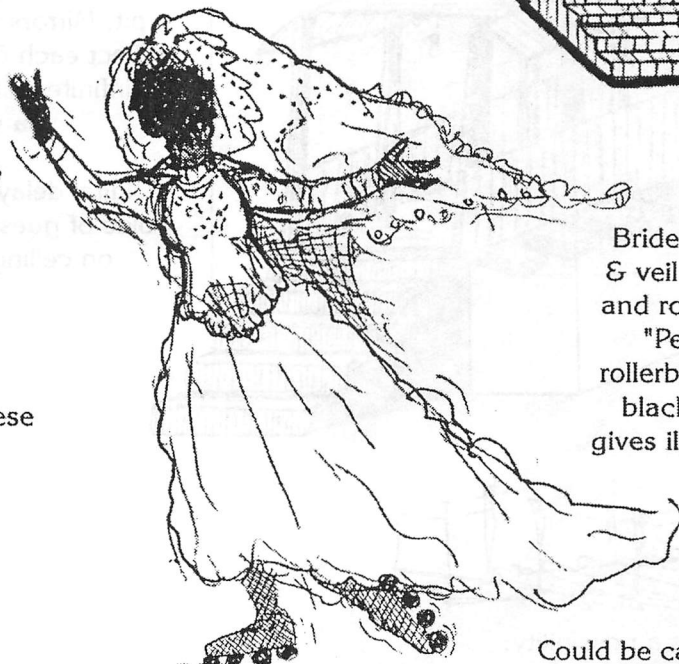
## HAUNTED HOUSE



Facade for Haunted House.  
Second empire victorian with  
mansard roof.

## GHOSTLY BRIDE

Music could be a Viennese  
or Gypsy waltz.



Bride in ghostly glowing gown  
& veil "Floats" around hallways  
and rooms. Can be reflected ala  
"Pepper's Ghost." Girl on  
rollerblades (painted black) with  
blacked-out head and hands  
gives illusion of headless woman.

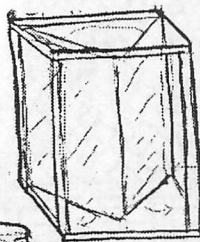
Could be carrying her severed head.

# THE HAUNTED HOUSE SKETCHBOOK

## FRANKENSTEIN'S LABORATORY



Close-up of head box.  
Actor's head is hidden  
by mirrors.

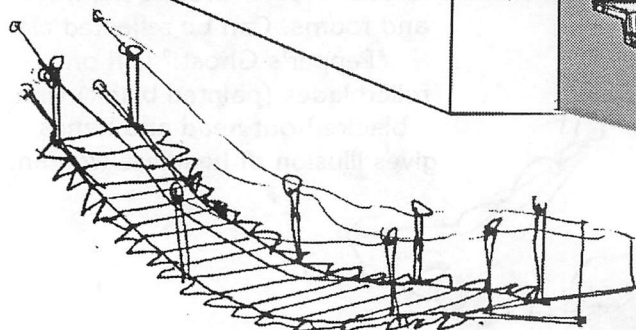
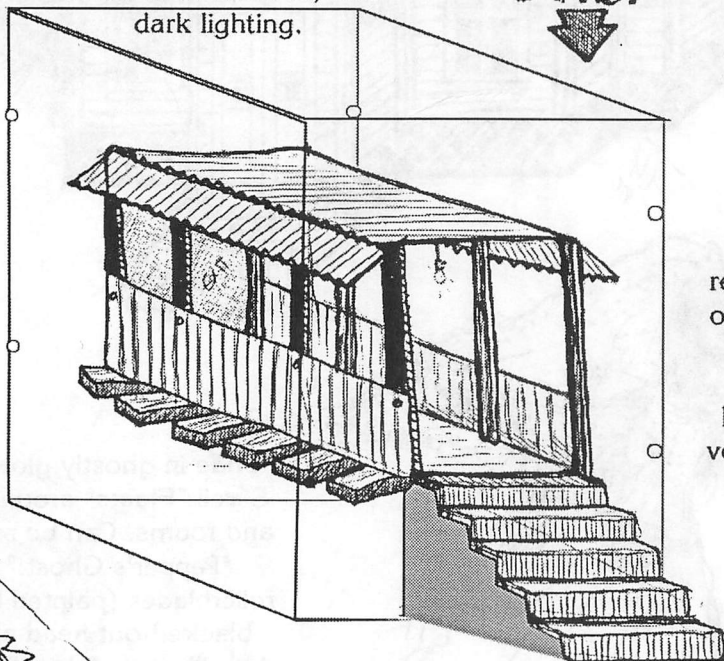


Mirrors swing open.  
Mask slipped over  
actor's head.



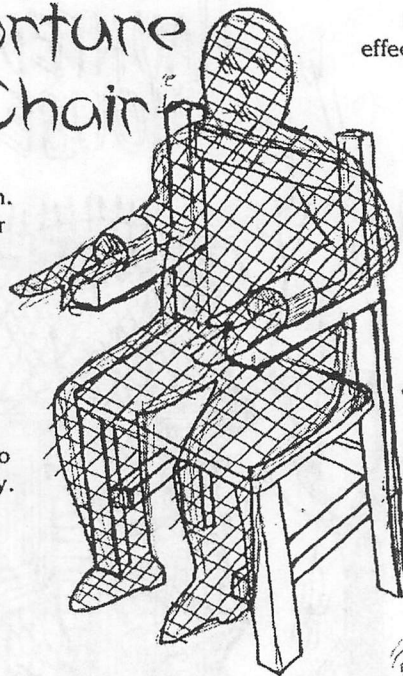
Head is taken from glass  
container and transferred into  
box on top of monster's body.

Grain-of-wheat bulbs  
spaced along corners  
of room help depth illusion.  
Stone or brick walls, and  
dark lighting.



Rope bridge with roof is a possibility.

## Torture Chair



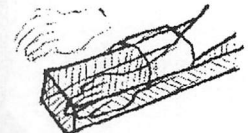
Different Illusion  
effects with torture chair



Sword thru Neck



Twister head Box



Hand Amputation Illusion

ENDLESS  
DROP



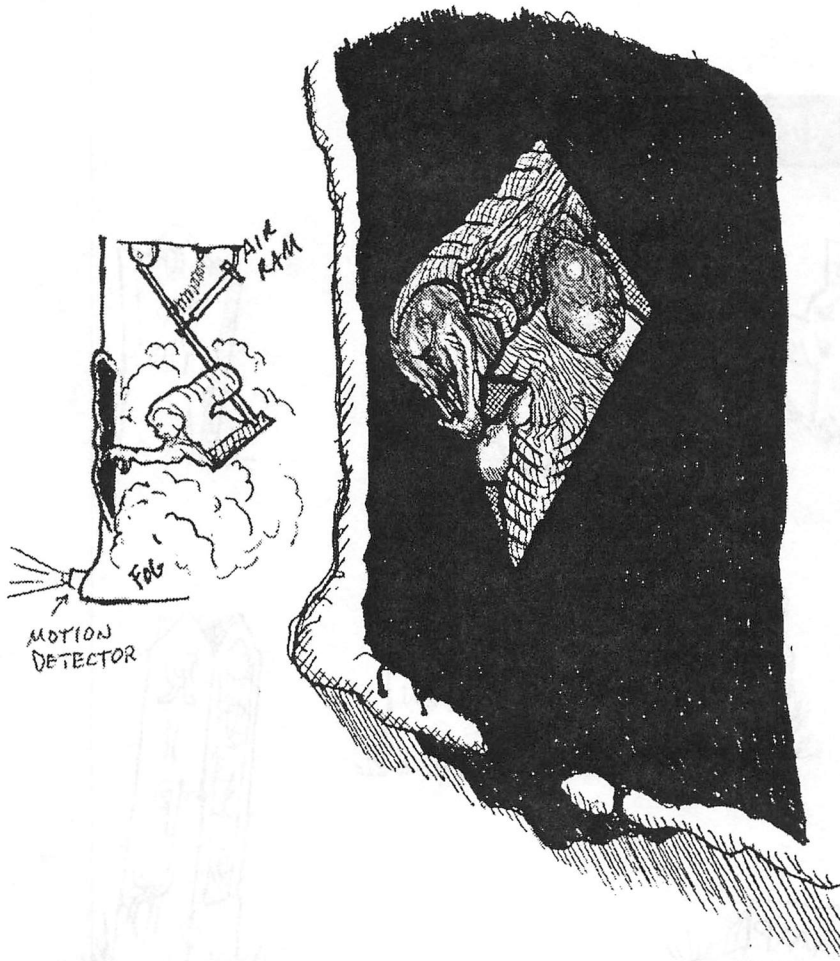
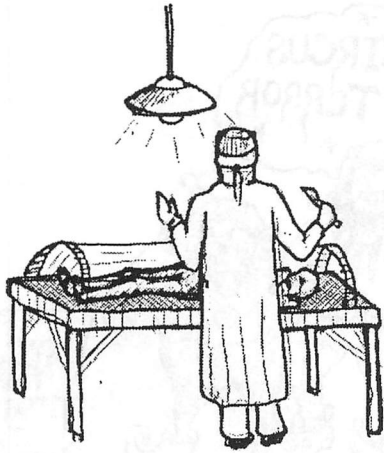
Small bridge over bottomless  
pit. Mirrors on ceiling and floor  
reflect each other creating illusion  
of infinite distance. Not scene but  
a walk-thru.

Digital delay sound unit to echo  
voice of guests in chamber. Mikes  
on ceiling pick up voices.



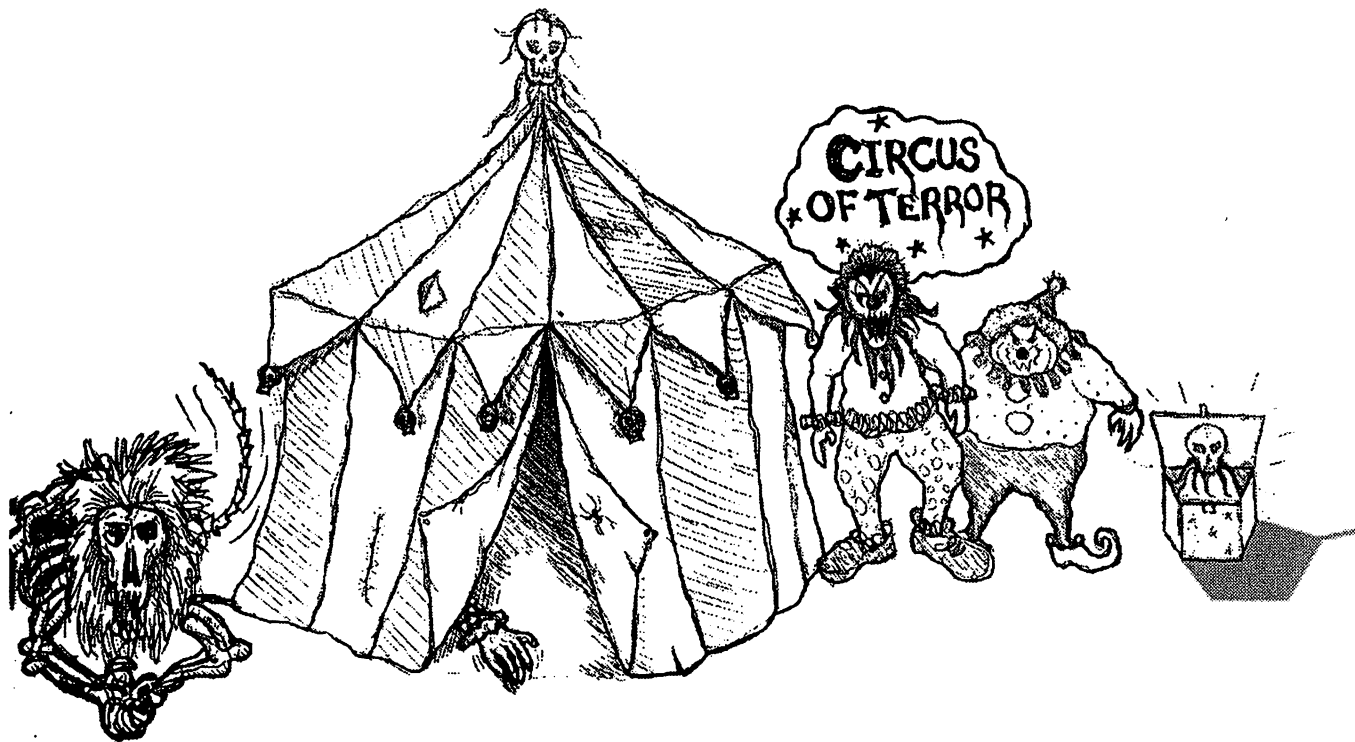
# THE HAUNTED HOUSE SKETCHBOOK

## ALIEN AUTOPSY

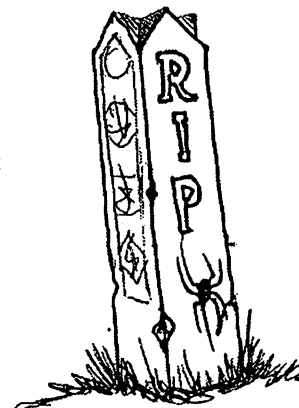
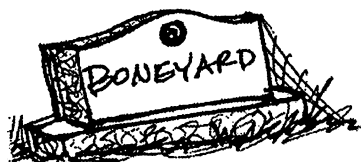
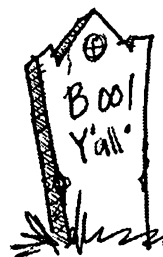


BUG TYPE ALIEN  
LUNGES THROUGH  
OPENING IN WALL.  
HAS A "HIVE" LOOK  
TO IT. USE AERSOL  
INSULATION TO SCULPT  
HIVE ALONG WITH  
CHICKEN WIRE. FILL  
WITH ODD GLOWING  
LIGHTS AND FOG.

# THE HAUNTED HOUSE SKETCHBOOK



## TOMBSTONE TYPES





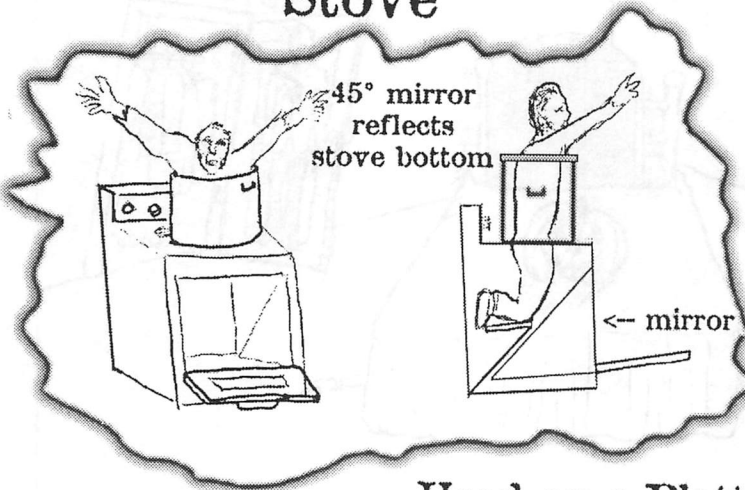
# THE HAUNTED HOUSE SKETCHBOOK

Kinves come to Life



## HELLS KITCHEN IDEAS

### Guy in Stove



Frosted shelves help hide mirror.

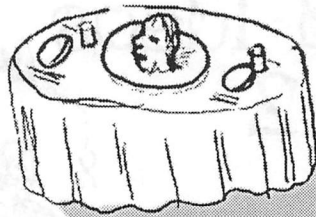
### Living head in Fridge



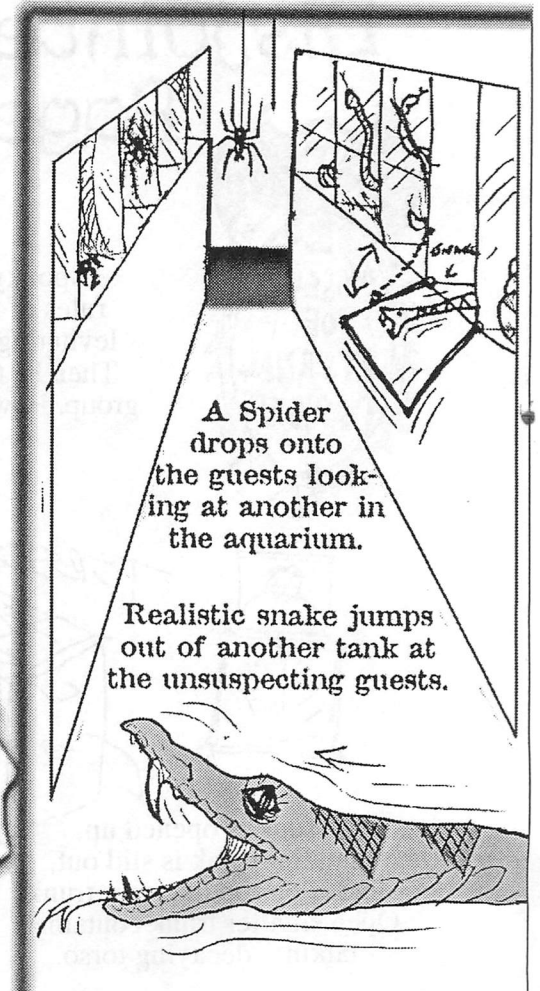
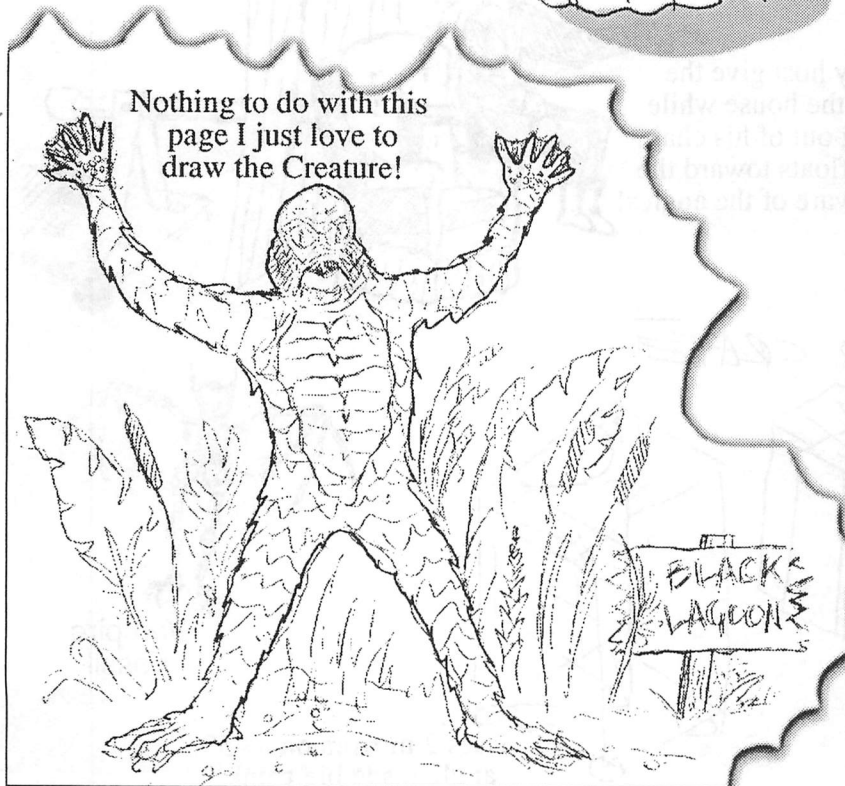
2 mirrors on 45° angle.

Actor's body is hidden by mirrors. Mirror edges hidden by dark bottle.

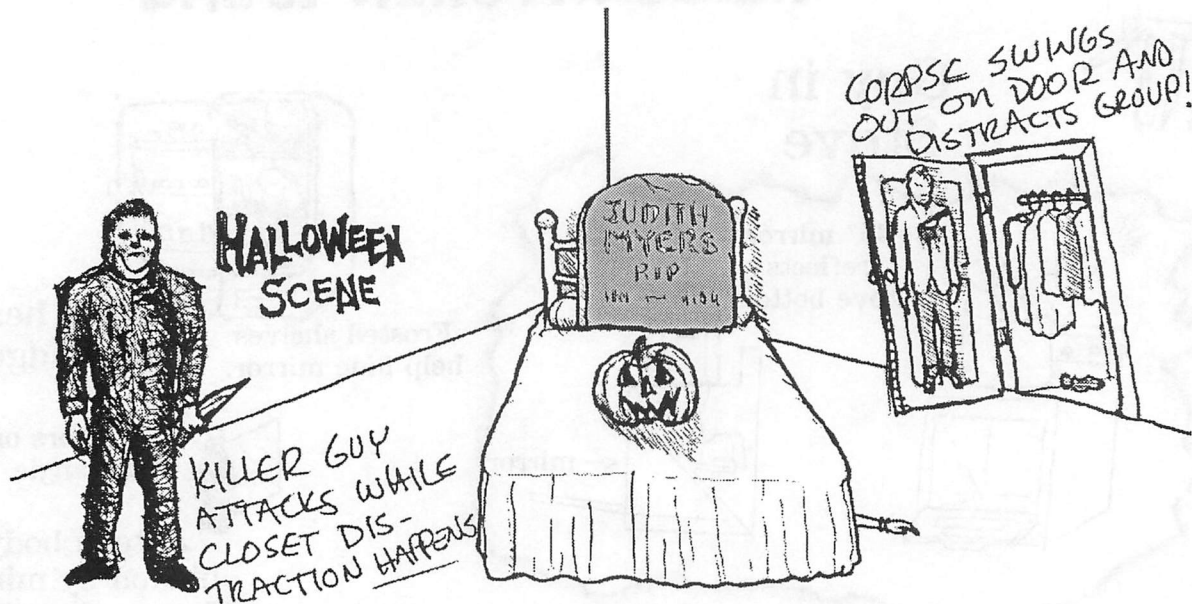
### Head on a Platter



Nothing to do with this page I just love to draw the Creature!



# THE HAUNTED HOUSE SKETCHBOOK



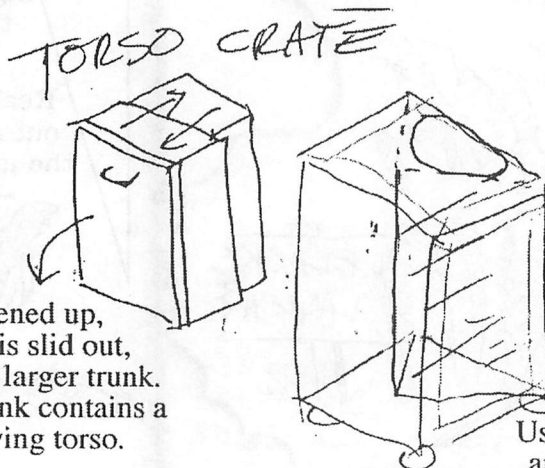
## Disjointed Ideas Page 2



Spooky host give the rules of the house while levitating out of his chair. Then he floats toward the group. Beware of the angles!



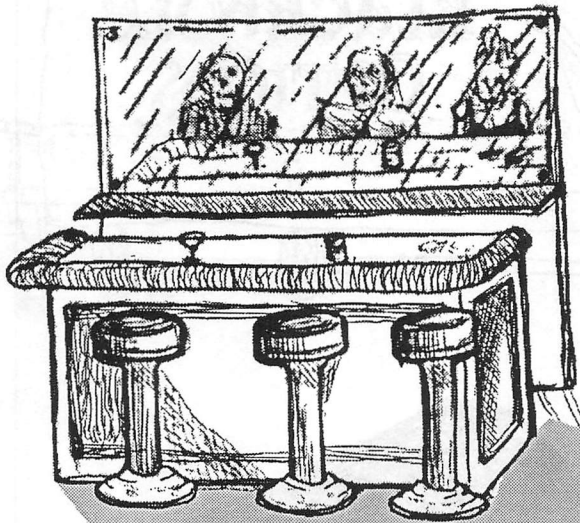
Trunk is opened up, smaller trunk is slid out, placed on top of larger trunk. Open smaller trunk contains a talking, decaying torso.



Uses 2 mirrors on a 45° angle inside big trunk.

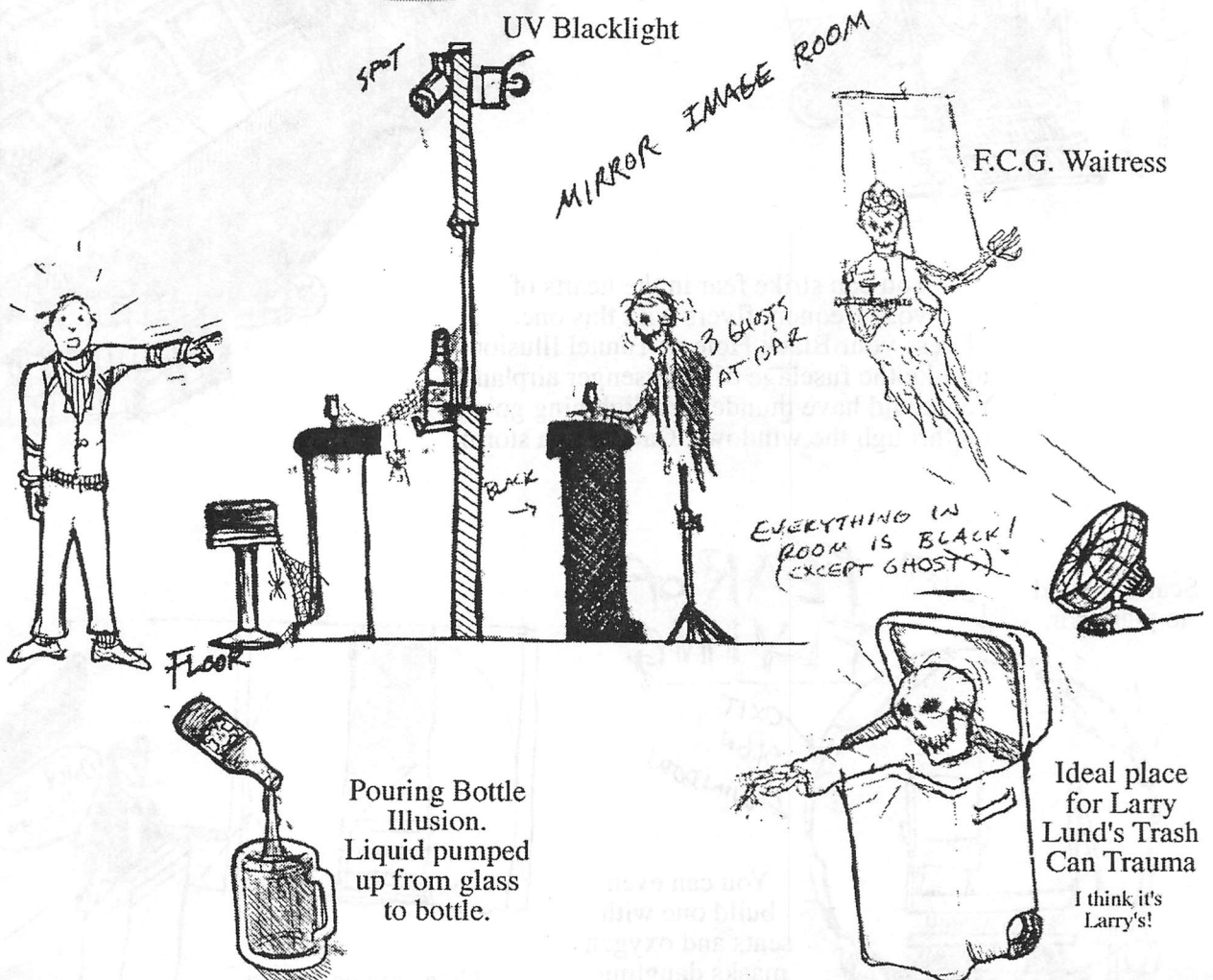


# THE HAUNTED HOUSE SKETCHBOOK



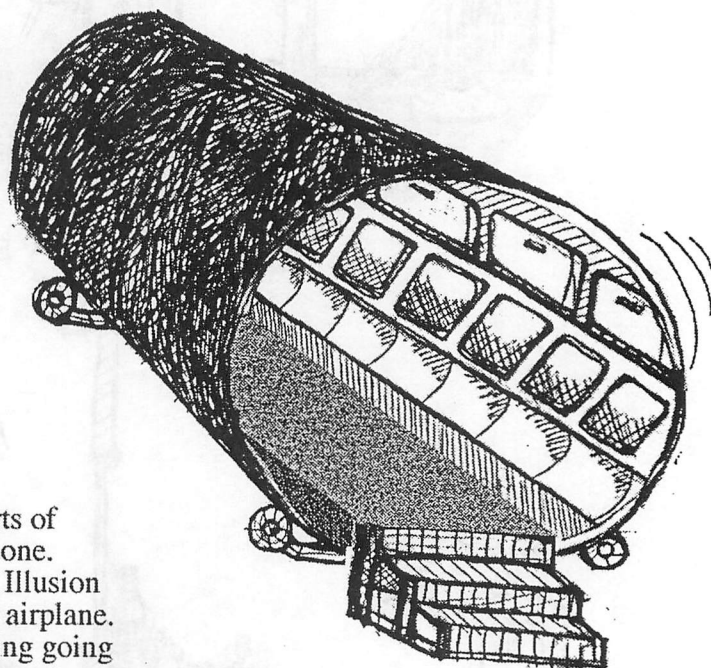
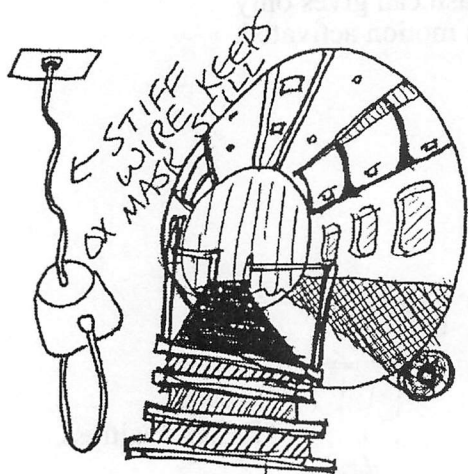
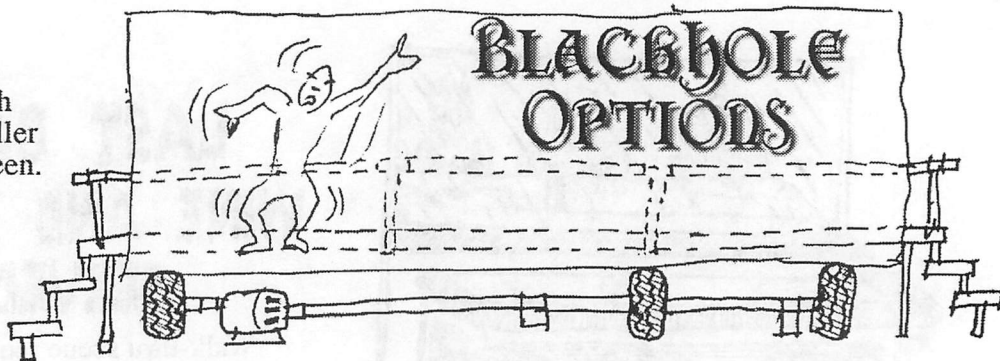
## LAST CALL WINE AND SPIRITS SERVED

Walk-thru scene requiring no actors. Trash can gives only scare. It is motion activated.



# THE HAUNTED HOUSE SKETCHBOOK

I like this illusion but would like to see more applications with it. My buddy Oliver Holler built one, the best I've seen.



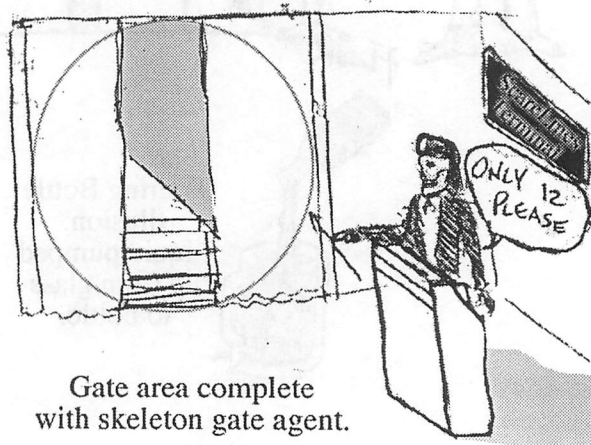
You can strike fear in the hearts of your frequent flyers with this one. Dress your Black Hole or Tunnel Illusion up like the fuselage of a passenger airplane. You could have thunder and lightning going on through the windows. Caught in a storm.



**FEAR of FLYING**

EXIT SIGN  
WINDOW

You can even build one with seats and oxygen masks dangling.



Gate area complete with skeleton gate agent.



# THE HAUNTED HOUSE SKETCHBOOK

## CLIFF'S STONE AND BRICK WALLS

Cliff Martin is my buddy. We met briefly at the Transworld show in '97. My original opinion of him was that he might be in the witness protection program. Y'see he has a beard that, fortunately, covers most of his face, he's quiet (in a spooky, postal-worker, serial-killer kind of way) and lives high up in the mountains, coming down only during the spring thaw for mating purposes. But most of all, he is a fellow haunter. Cliff is the operator of The Haunting of Hacker House in North Carolina. I asked him if I could reprint his Stone Wall Instructions from his website. He refused. So if you see Cliff don't mention it's in here. Be sure to check out his site. There are lots of other projects there as well, the address is... <http://www.geocities.com/Area51/Cavern/4387/>

Cliff is also the secretary/treasurer of IAHA. He has worked tirelessly to organize the membership and drain the association's bank account into some off-shore account in Mexico. Cliff's the best. Here's his recipe for walls.

### Wall Construction

Here's a great way to build durable, inexpensive rock or brick walls for caverns or dungeons (my favorite places).

#### Materials:

- Wall base (plywood, styrofoam or sheetrock panels with framing support)
- Sheetrock/gypsum board joint compound (in the 5gal bucket)
- Paint (1-2gal. -the cheaper the better)
- Cement walkway form (around \$20 from Home Depot).
- 4"-6" paint scraper.
- Paint roller and/or brush
- Cleanup rags, water.

The Process: Decide on what finish you want up front - this determines the form you buy (brick or stone) and the colors of paint you will buy: black and white paint for a rock finish; red, white, and black paint for a brick finish. OR -just use whatever paint is lying around and experiment!

#### Stone Finish

I'll talk about the stone finish first:

- Paint the base (I used plywood) with thinned black paint to seal the plywood and to show the seams between the 'rocks'.
- Mix black paint into the joint compound. (I used a paint mixer with a drill to help the mixing). Keep mixing and adding paint until the joint compound is a dark grey color.
- Use the paint scraper (or trowel) and liberally spread the joint compound over the entire surface - IMPORTANT NOTE: don't be skimpy! the sloppier/thicker it is the better!
- Use the cement form and press/wiggle it into the joint compound until it is firmly seated against the plywood (squeezing out the compound), then remove it. Turn the form around until it matches the edge on the wall, the repeat. Keep going until the entire wall has the pattern.
- Scrape the edge of the paint scraper along each line to accent the edge, or use a small piece of wood. The idea is to reveal the black paint underneath. You can slop on more joint compound as think you'll need. Don't worry about being neat!
- Wipe the flat side of the scraper against the wall to add texture to the 'rocks'. Let it dry.
- After drying, use a small brush with a bit of thinned black paint to add detailing: accent edges, add/accent shadows, accent seams, etc. Age the stones with a bit of dark green paint applied with a stippling brush (or a rag).

#### Brick Finish

Now, for a brick finish:

- Paint the base with thinned white paint mixed with just a little black to simulate a mortar look. Adding any 'beige' color will work too. Experiment! Then paint to seal the plywood and to show the seams between the 'bricks'.
- Mix red paint with a little black paint into the joint compound for a red brick color - remember the joint compound will be a bit lighter when it dries. (I used a paint mixer with a drill to help the mixing). Keep mixing and adding paint until the joint compound is a medium to dark red color.
- Use the paint scraper (or trowel) and liberally spread the joint compound over the entire surface - IMPORTANT NOTE: don't be skimpy! the sloppier/thicker it is the better!
- Use the brick form and press/wiggle it into the joint compound until it is firmly seated against the plywood (squeezing out the compound), then remove it. Turn the form around until it matches the edge on the wall, the repeat. Keep going until the entire wall has the pattern.
- Use a small piece of wood about the size of the mortar seam to scrape away the brick color. The idea is to reveal the mortar-colored paint underneath. You need to be just a bit neater than stone for a brick finish - but not a whole lot!
- Wipe the flat side of the scraper against the wall to smooth texture to the 'bricks'. Let it dry. Age the bricks with a bit of dark green paint applied with a stippling brush or rag (like the stone finish). Add detailing with off-white/ yellow thin 'streaks' in the brick if you want! Ta da! portable stone or brick walls.

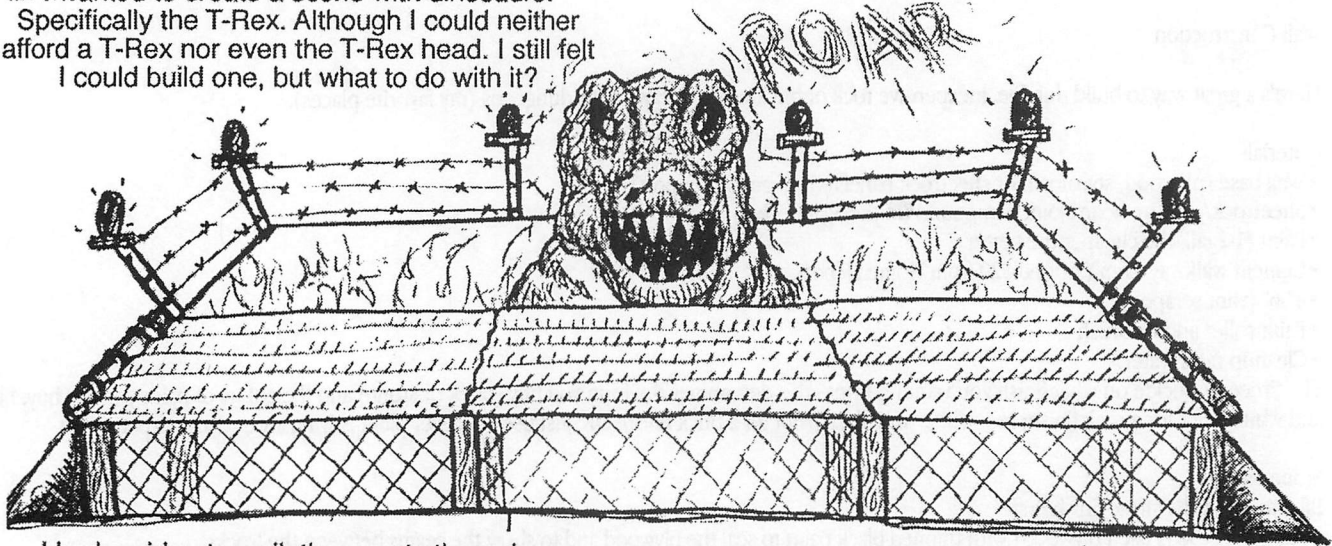
Use a light along the side to accent the pattern, it looks great! The walls can be assembled side-by-side either straight or on angles. The seam between the panels may be ignored if it is real dark in the haunt (no kidding, they just 'seam' to disappear...), or you can add a styrofoam post painted dark brown to simulate a support for a mine shaft. I've got several of these and they're very durable and look great!

-Cliff Martin

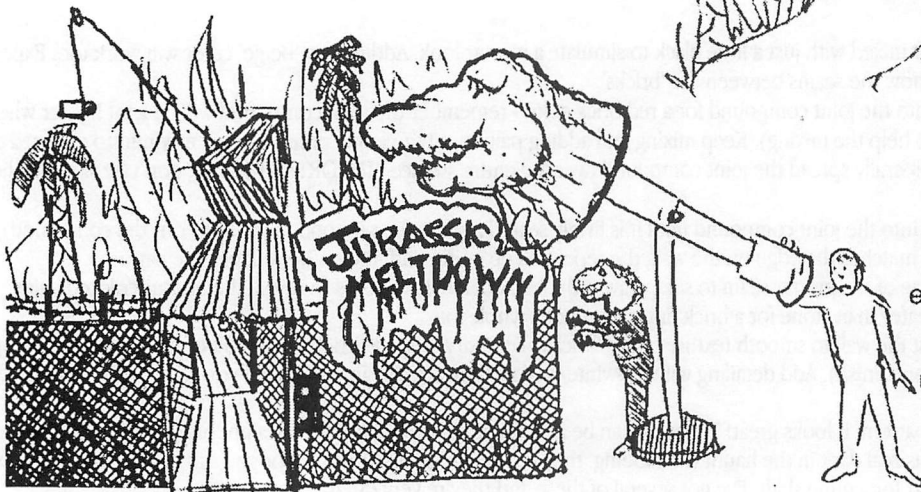
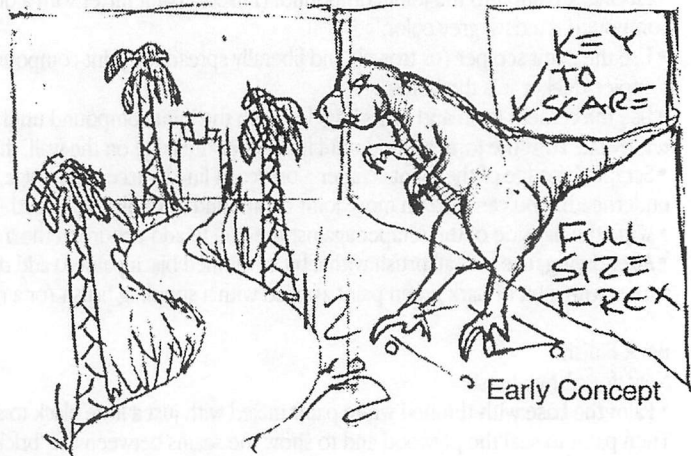
# THE HAUNTED HOUSE SKETCHBOOK

## JURASSIC MELTDOWN

... I wanted to create a scene with dinosaurs.  
Specifically the T-Rex. Although I could neither  
afford a T-Rex nor even the T-Rex head. I still felt  
I could build one, but what to do with it?



I had an idea to walk the guests through a  
chainlink fence enclosure. There were jungle  
plants around all the sides of the enclosure.  
A guide was dressed like a zoo keeper, with  
a pith helmet, etc. There is a storm. Lightning  
strikes, the lights go out, and very loud roars  
are heard, along with a thumping noise.

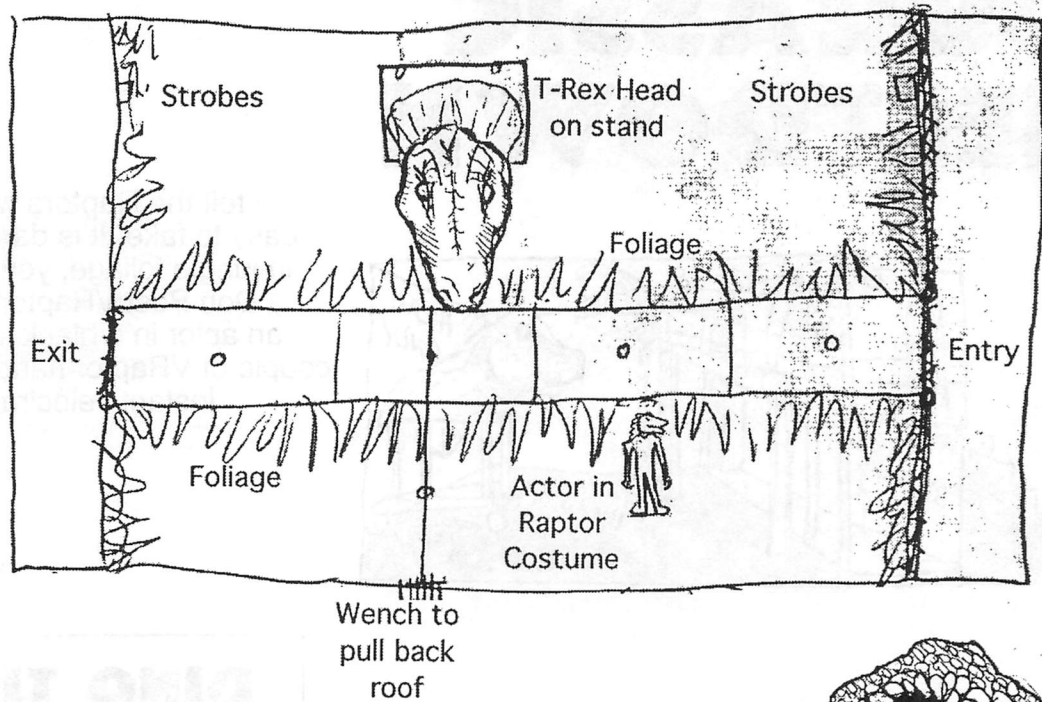


After the lights go out, red  
warning lights and lightning  
strikes are all that light the  
enclosure. The guide fumbles  
with the passkey, a raptor  
strikes the fence. With this  
misdirection, the corrugated  
metal roof is peeled back  
and the T-Rex peeks in  
to see what is for supper.



# THE HAUNTED HOUSE SKETCHBOOK

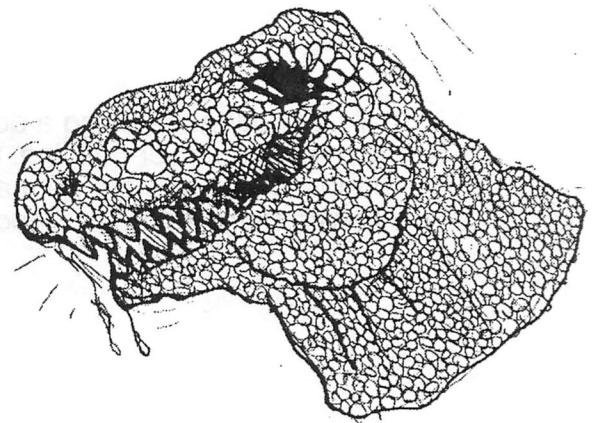
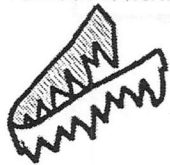
## JURASSIC OVERHEAD



Eyes made out of  
Children's Kickball

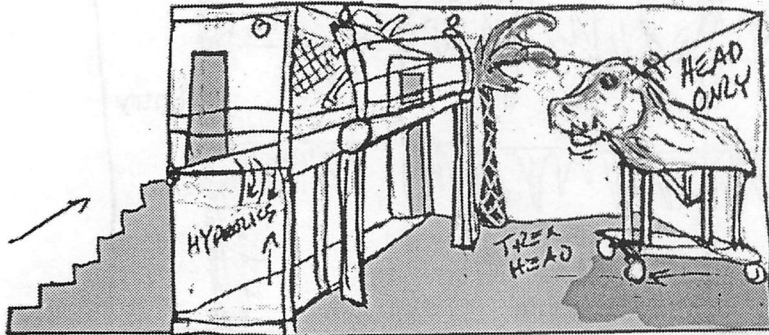


Teeth made out  
of a white  
rubber bathmat



Wooden armature can  
be covered with chicken  
wire and then with papier'  
mache, celastic or other.

## JURASSIC MELTDOWN

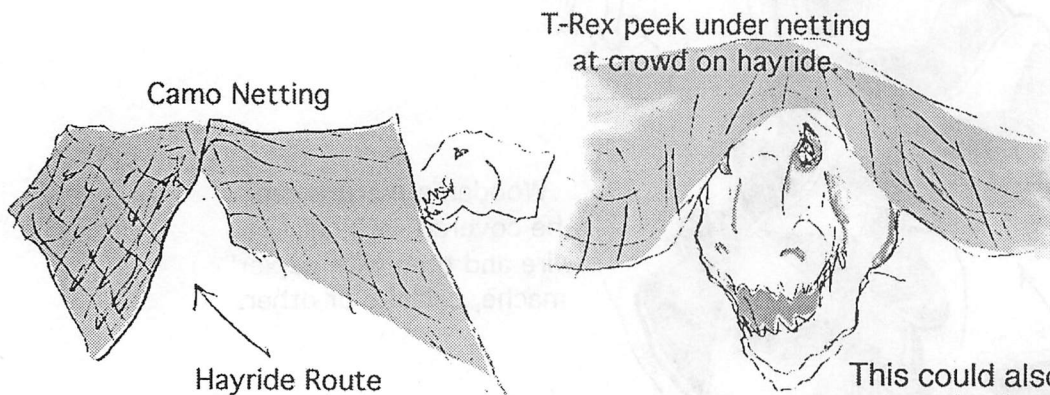


I felt the Raptors would be easy to fake. It is dark, covered in jungle foliage, you could put a Don Post VRaptor mask on an actor in a black leotard, a couple of VRaptor hands and Voila', instant velociraptor.

I had notions of using a double-level scene in a larger building. Steps are a problem here. Some fire marshalls have a fit with them as do insurance companies.

### DINO TIP

Sound is more important than anything in this scene. Really pound it at them in the roars and footsteps.

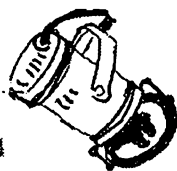


This could also work as a hayride scene. As the tractor runs through structure made of camo-netting the tractor could stall. Thumping footsteps, a mighty roar, and T-Rex noses up under the netting.



# THE HAUNTED HOUSE SKETCHBOOK

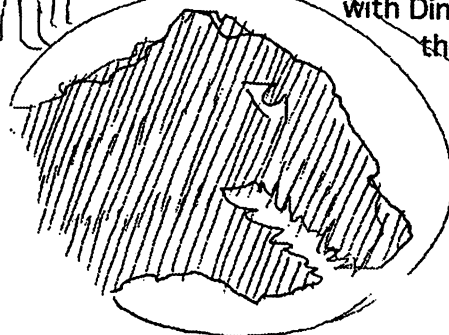
## MORE JURASSIC IDEAS



GOBO Light has a dino plate. Could have an articulated mouth.



Crowd is assaulted by a deafening T-Rex roar over speakers. Gobo light distracts guests with Dino-shadow on the floor.



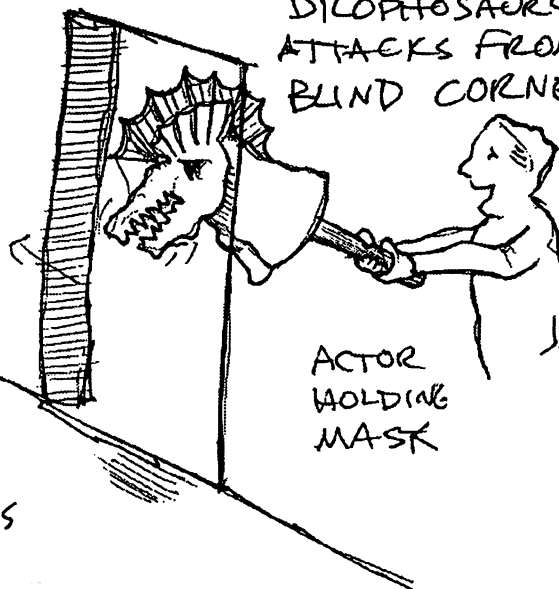
MAKE A DINO OUT OF A TOY "HORSE" AS IS SEEN HERE



MASK, MONSTER HANDS & FEET, \* TAIL OPT.

CUTOFF TAIL & HOOF

VELOCIRAPTOR OR DILOPHOSAURUS ATTACKS FROM A BLIND CORNER

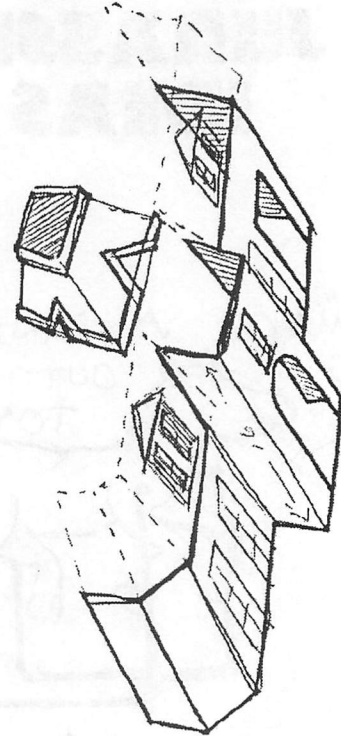
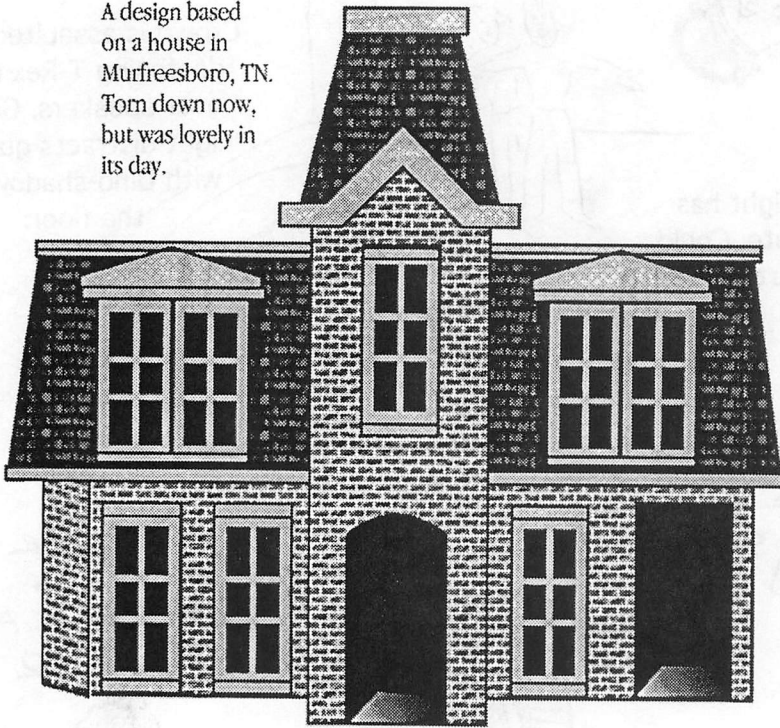


ACTOR HOLDING MASK

VELOCI-HORSE PAINTED AND BOLTED TO A SLED OR SKID W/ WHEELS TRY DIFFERENT MENACING ANGLES!

# THE HAUNTED HOUSE SKETCHBOOK

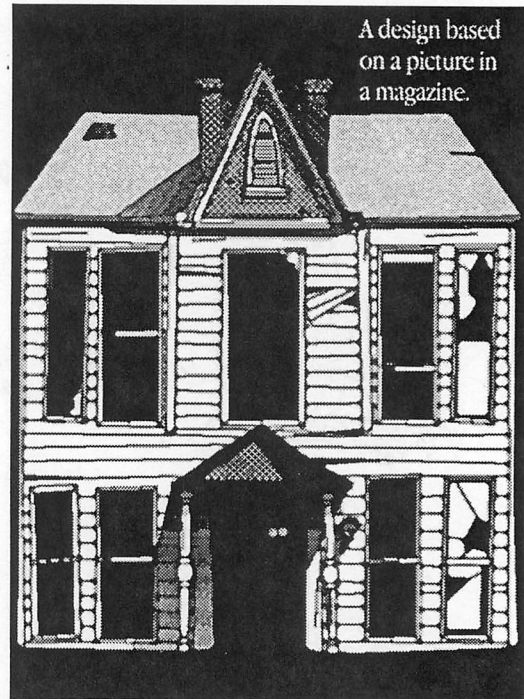
A design based  
on a house in  
Murfreesboro, TN.  
Torn down now,  
but was lovely in  
its day.



## Haunted House Facades Shopping Centers, Malls, & Tent Shows



A facade I designed  
for a corrugated tin barn.

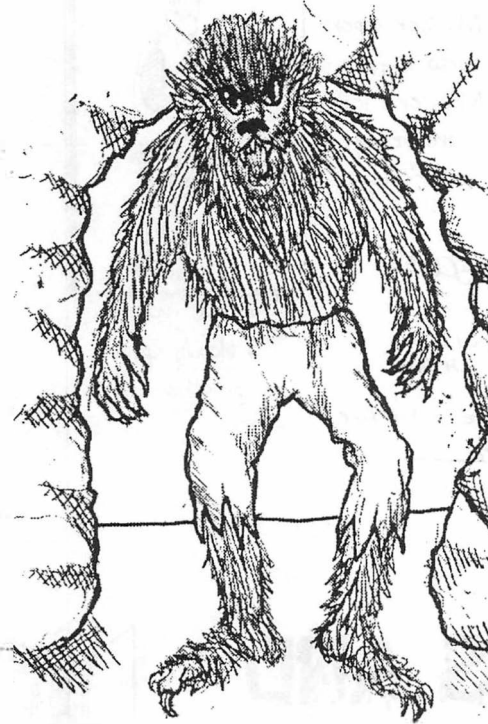
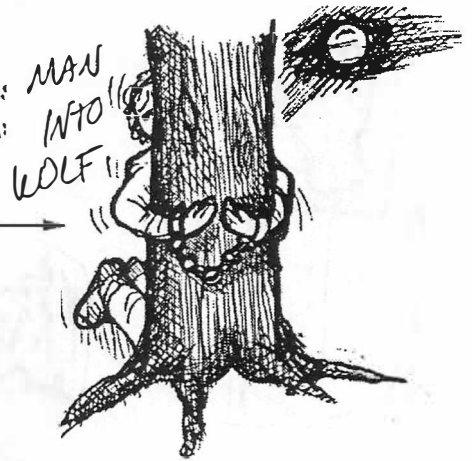


A design based  
on a picture in  
a magazine.

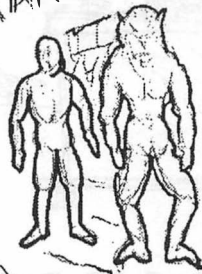


# THE HAUNTED HOUSE SKETCHBOOK

Man chained to tree trunk transform using hidden assistant or fake arm to slip on werewolf mask

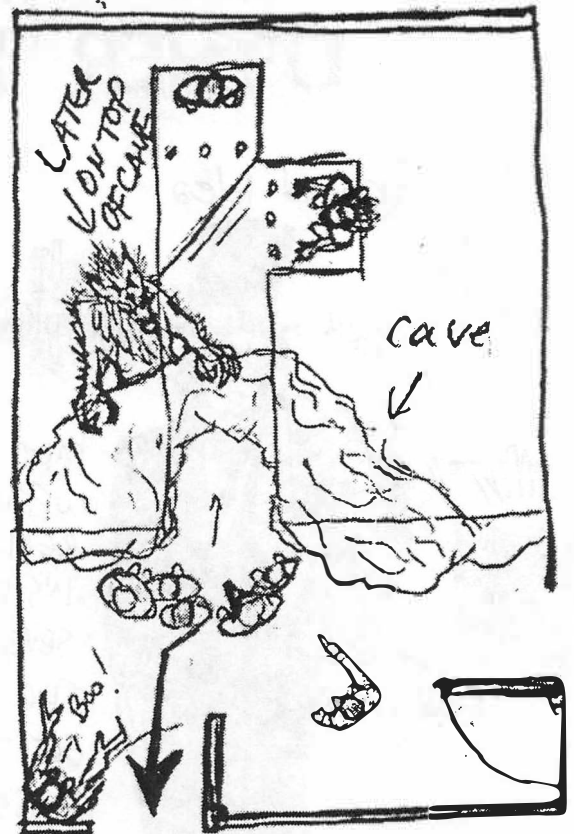


WEREWOLF TRANSFORMATION



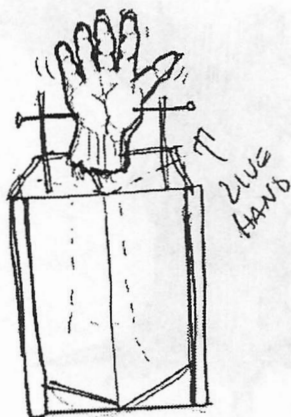
Bad Moon's a-risin'

I love werewolves and can't get enough of them in a haunted attraction. Go Lance Go!



Pepper's ghost built into cave set-up. The wolf transforms and lights go out. Wolf runs down corridor as other comes up behind them on way out of room.

# THE HAUNTED HOUSE SKETCHBOOK



## HAND CART



Actor wears bloody shirt.  
Monster upper torso is fake.  
Monster's legs are really actor's legs.

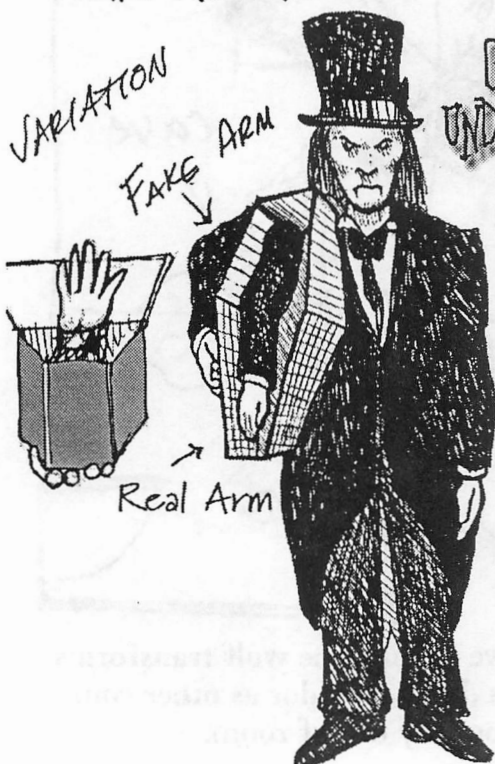


Actor wears a bloody spine prosthetic.

## AMPUTATIONS AND OTHER "HANDY" IDEAS



Walk Around Idea



FAKE ARM HOLDS COFFIN WHILE REAL ARM IS INSIDE THE SEVERED ARM THE ARM REACHES OUT TOWARD THE GUESTS



"Head-estal"

Idea #3



Idea #2





# THE HAUNTED HOUSE SKETCHBOOK

## THE TIE THAT BINDS

While putting together these sketches into a book, I spent quite a bit of time reading posts and enjoying the Halloween-I List. If you're not on the list, you are missing something. I have had a wonderful time since joining and participating in the lively discussions. They often run the gamut between talking Christmas trees, flying crank ghosts, and who designed the list's T-shirt first.

I have seen so many gigantic eruptions from something innocent on the list. This goes to prove something that I was aware of from the first time I joined... this group of people are VERY passionate about their love of Halloween. They are also a very talented and intelligent group.

I often cruise around the internet and sometimes make the mistake of entering chat rooms. Even if you are in a room that shares your interest, you won't find any as intelligent as the Halloweenies are. I go to a chat room and I'm not in there ten seconds till some 10 year old boy starts asking some 23 year old woman (probably another 10 year old boy) "uuuh, wanna cyber?"

The reason I bring this up is because we are a special people, with a special interest. Now, no matter what your level of participation is on the list, if you're a professional haunter, yard haunter, charity haunter, serial killer, whatever, the tie that binds us is simple... Halloween. That brings me to the real subject of this writing, we need to keep Halloween in our haunts. Now I know some year round haunts can't reflect a Halloween theme, but I feel if you are presenting a seasonal haunt that you should not neglect the Halloween aspect of the show.

Would we even be doing this if it were not for Halloween? As I have said, my interest in haunting came as an extension of Halloween costuming, trick or treating, and general love for the season. Halloween need us. Right now Halloween is under attack from all sides. Religious extremists, political correctionalists, Halloween retailers wanting to bend the holiday to fit their purposes. Halloween needs the support from its bravest defenders. We need to be unapologetic about our love of the holiday and all it's trappings. Even if it is a business for us, we need to remember that it is what makes our business possible.

When I visited Oliver's "The Haunt Factory" I noted that he makes it a point to wish all the patrons "Happy Halloween" in some part of the attraction, usually the end. He said he feels this is important. So many times in a haunted attraction the season is lost in all the blood, gore, and the effort to move 25% more people through in the next hour than in previous hours, that we lose the magic of the season.

You hear people exclaiming during the Christmas season that the true meaning of Christmas is pushed aside in favor of

shopping, Santa, and finding a parking space at the Mall. Well, I think we should be wary of doing the same thing to Halloween. So what do we do to avoid letting this happen? How can we help?

Try to remember what it was that made Halloween special for you originally. I remember the smells, sounds, and the feel of October in the air. The colors of October and Halloween are so vivid and stunning that I don't think any other holiday, with the possible exception if Christmas, can compete with the aesthetic beauty of the season.

Candy corn, turning leaves, pumpkins, everything that speaks of October is what we conjure in our minds when the word Halloween is mentioned. I think we should reflect this in our haunts, after all it makes the show more fun for the guests if we add some Halloween spookiness to it. OK maybe it doesn't fit the atmosphere of your "Doctor Bedlam's Asylum of Eternal Tedium" but it wouldn't hurt to have something in the lobby that reminds us it is Halloween.

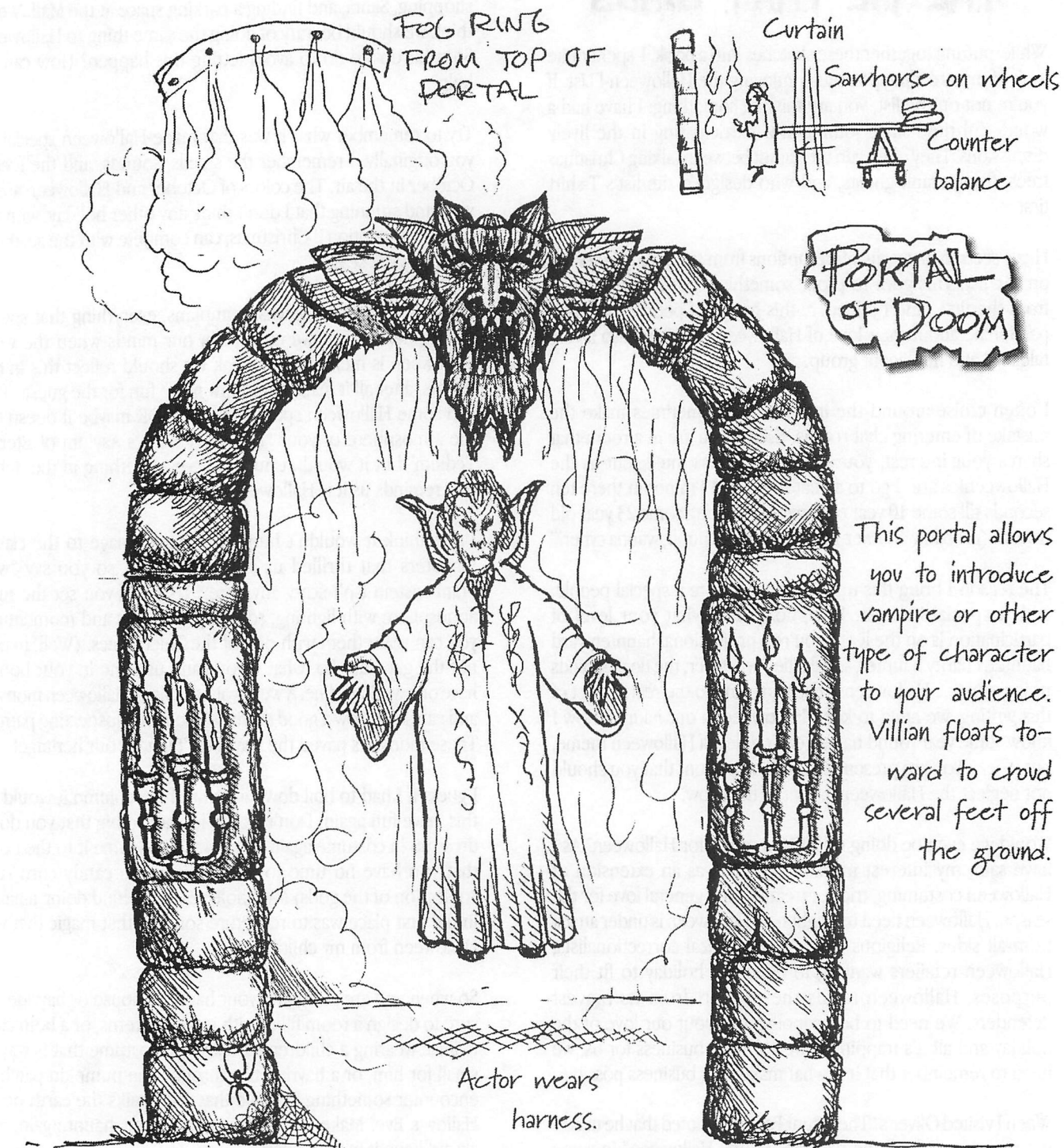
I also think it wouldn't hurt us to pay homage to the classic monsters that thrilled us as children. OK so you say "well Frankenstein isn't scary anymore." Listen, if you set the right atmosphere with lighting, sound, props, sets and momentum, you can scare them with one of the Teletubbies. (Well, maybe not the gay one) So, what if you can't use one in your house, have one work the line. A werewolf is a classic Halloween monster and can still throw a good scarin' on some unsuspecting patron. These monsters paved the way. Don't ignore our heritage!

I guess if I had to boil down a point of the column it would be this, have fun again. Don't let the job get so big that you don't dress up in costume again. Don't let it consume it to the point that you have no time to indulge in some candy corn (the confection of the gods) My whole reason behind doing a haunt in the first place was to recapture some of that magic that was Halloween from my childhood.

So when you are designing your haunted house or hayride, be sure to design a room filled with jack-o-lanterns, or a homicidal maniac wearing a children's Halloween costume that is way too small for him, or a hayride trip through the pumpkin patch to encounter something horrible that only walks the earth on All Hallow's Eve. Make Halloween part of your haunt again, and always keep it in your heart.

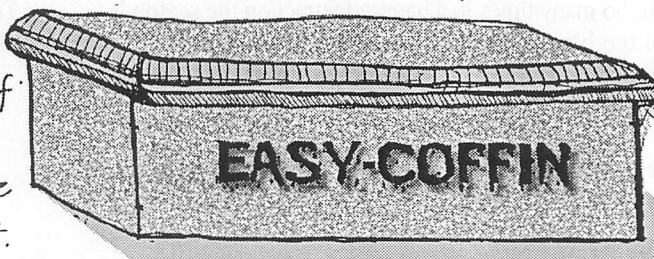
Tim Harkleroad

# THE HAUNTED HOUSE SKETCHBOOK

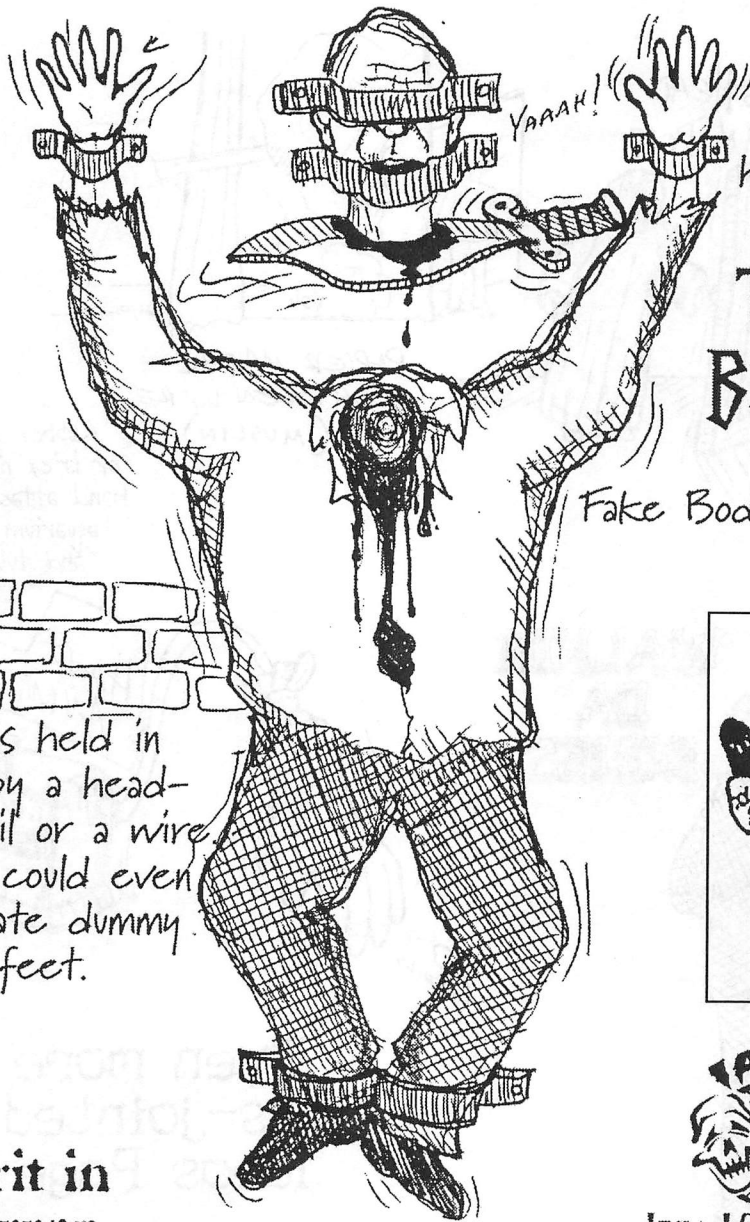


This portal allows you to introduce vampire or other type of character to your audience. Villian floats toward to crowd several feet off the ground.

Easy to build coffin is built out of plywood. Build solid box and then saw the 3 inch lid off of to insure a sure fit. Trim lid with moulding. Paint with Flek-Stone like a crypt.



# THE HAUNTED HOUSE SKETCHBOOK

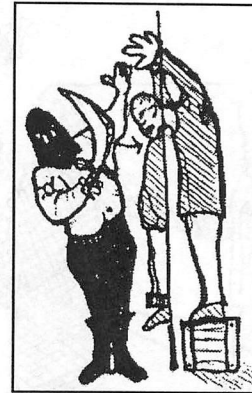


Actor's real head and hands

## TRICKS FOR GUYS BEHIND THE SCENES

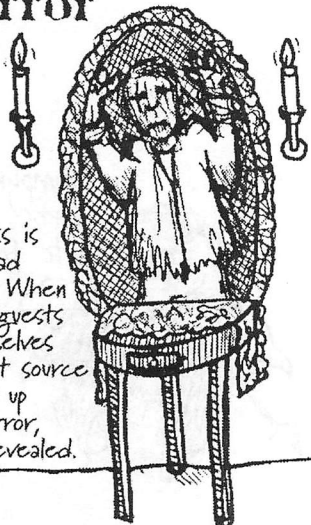
Fake Body

Body is held in place by a headless nail or a wire. Actor could even manipulate dummy body's feet.



Actor sticks his head and hands out through the wall. Fake body attached to wall. Prosthetic is worn by actor on neck. Body is allowed to fall slack when head is severed.

## Spirit in Mirror



Clear glass is used instead of mirror. When front-lit, guests see themselves when light source is brought up behind mirror, spirit is revealed.



Light reveals spirit

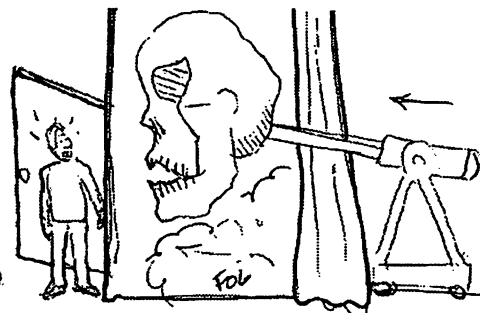
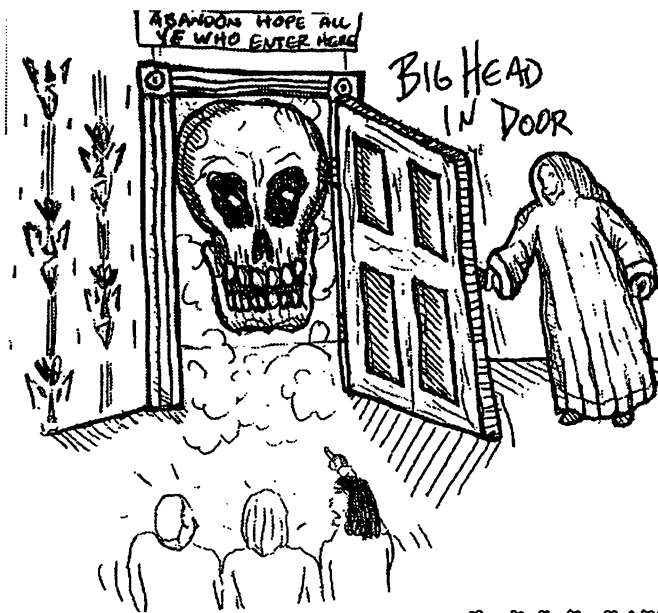
JOIN I.A.H.A. NOW!



Use moving eye trick on portrait's eyes to follow guests around the room.



# THE HAUNTED HOUSE SKETCHBOOK



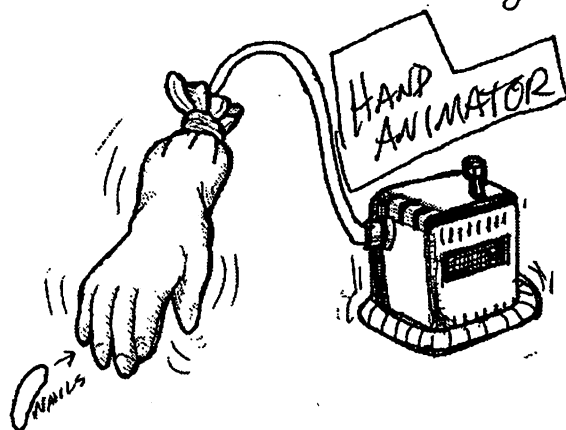
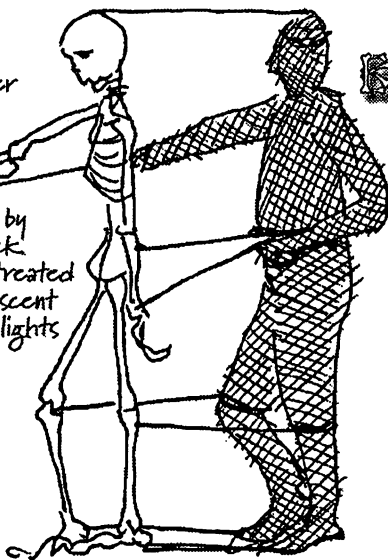
PAPIER MACHE  
& CHICKEN WIRE  
(MUSLIN)

Rubber glove  
or latex monster  
hand attached to  
aquarium pump  
and tubing.

WALKIN'  
DA  
BONES

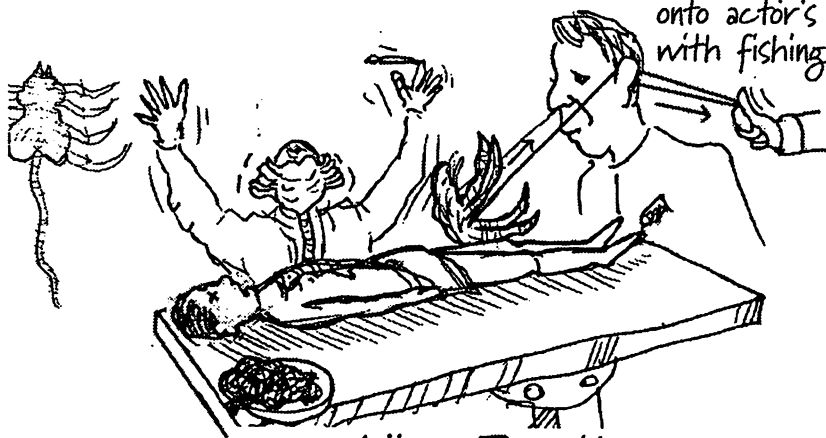
Foam rubber  
skeleton  
puppet is

controlled by  
man in black.  
Puppet is treated  
with florescent  
paint. UV lights  
are used.



Even more  
Dis-jointed  
Ideas Page

Parasite pulled  
onto actor's face  
with fishing line

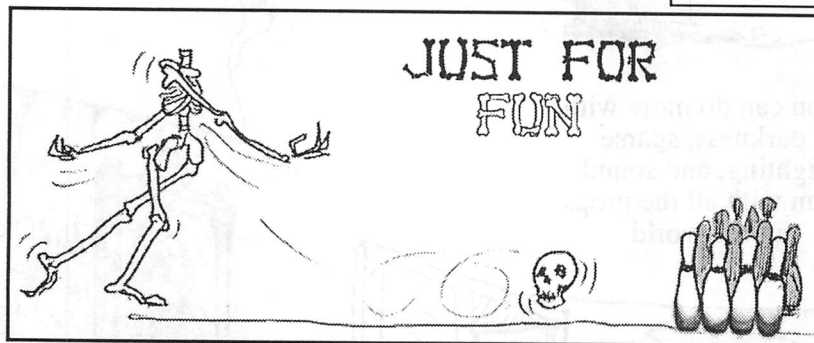
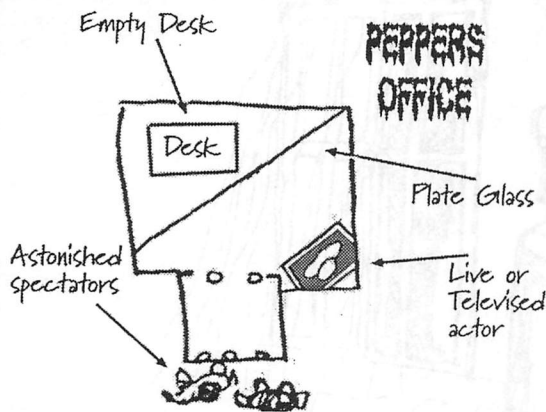


Alien Parasite

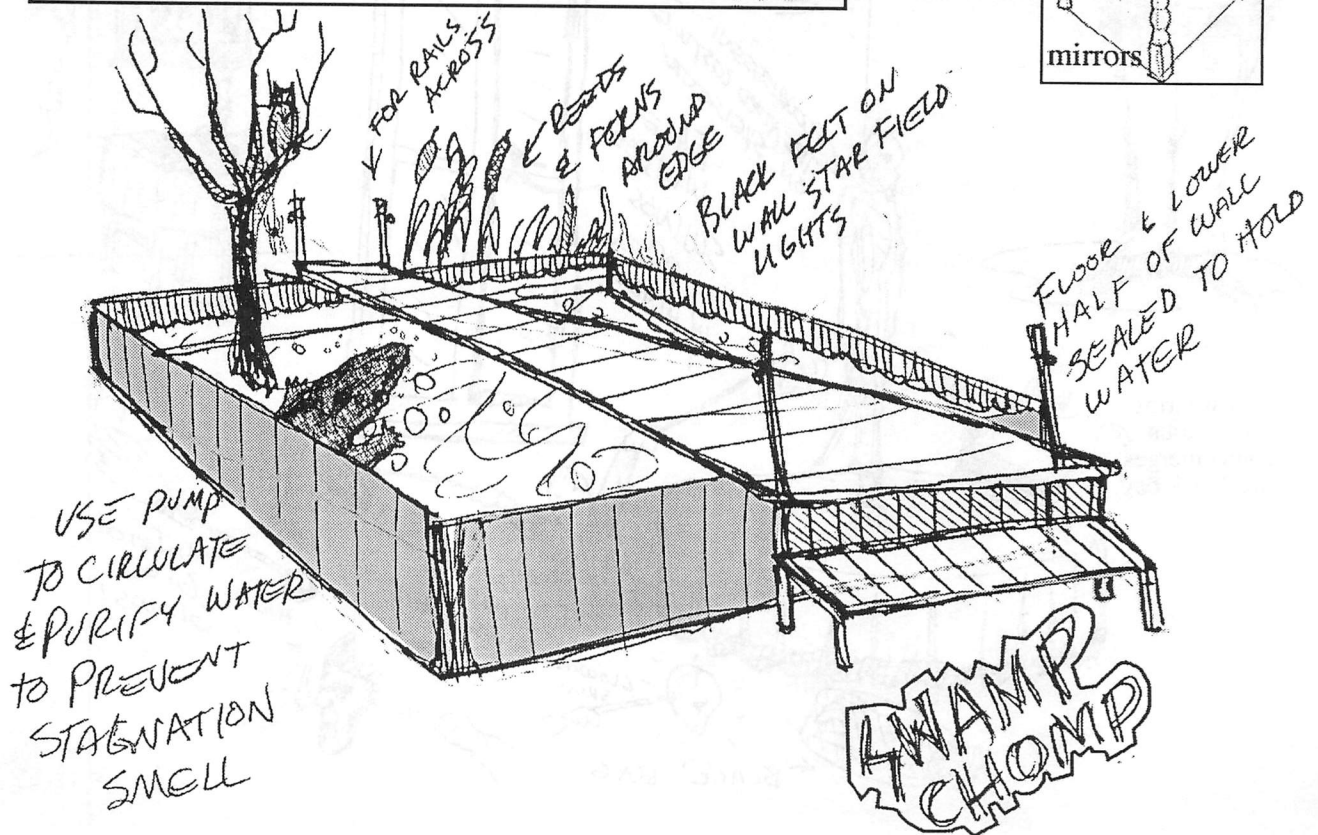
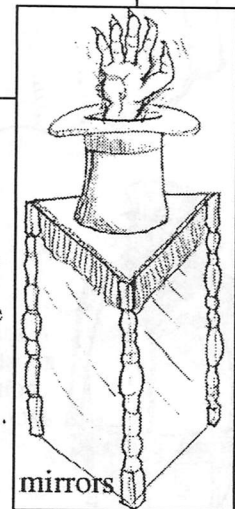
Vampyr with  
Cross burned  
into forehead



# THE HAUNTED HOUSE SKETCHBOOK

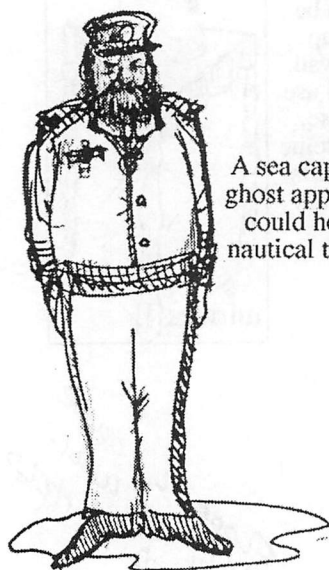


A triangle table can be placed up against a wall. You could use a hat, vase, or box of some sort. Actor is behind wall.



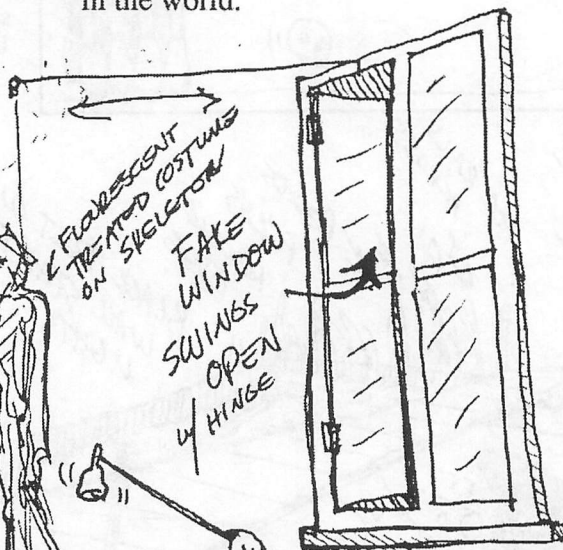
# THE HAUNTED HOUSE SKETCHBOOK

## Seance Things

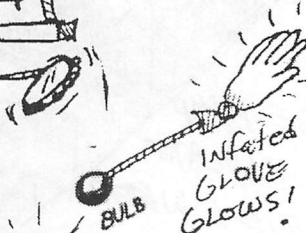
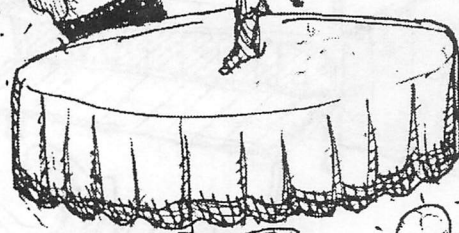


A sea captain's ghost appearing could help a nautical theme.

You can do more with darkness, sparse lighting, and sound than with all the props in the world.

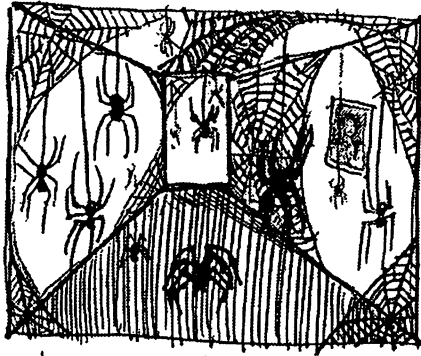


Actor wearing a luminous shroud emerges from a black bag.

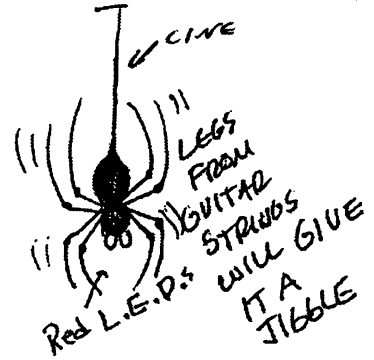
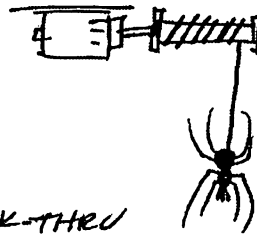




# THE HAUNTED HOUSE SKETCHBOOK



WALK-THRU



"HALLWAY OF SPIDERS"  
CEILING AND WALLS COVERED  
WITH COBWEBS ROOM FULL  
OF SPIDERS... REALLY INFESTED

## HALLWAYS TO AVOID

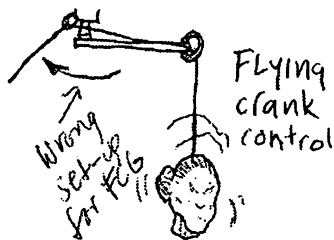


Floating Head in  
a hallway is a  
pass-by scene to  
add a haunted  
atmosphere.

Or even an actor's  
face on a video  
monitor with the  
surrounding area  
blocked out, reflected  
onto the glass.

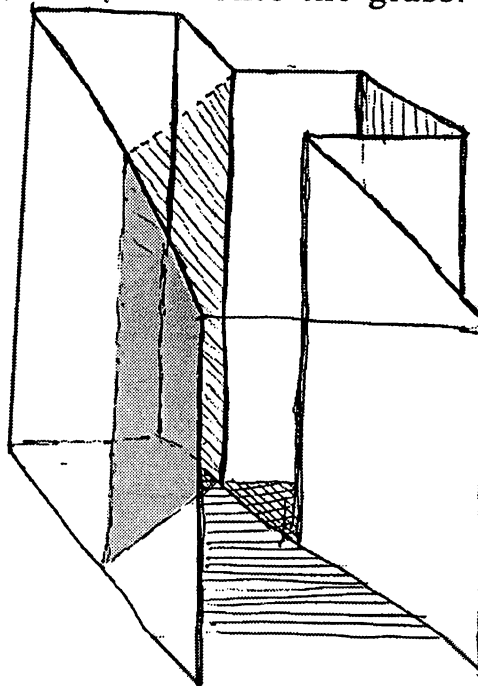


### FLOATING HEADS



A fake head using  
Doug Ferguson's  
Flying Crank Ghost.

Or an actor  
wearing a  
black body-  
suit against  
the black felt  
second wall of  
Pepper's Ghost



# THE HAUNTED HOUSE SKETCHBOOK



THEY APPEAR TO BE CRYING, BUT AS THE MOURNERS SLOWLY TURN AROUND, THEY ARE SEEN TO HAVE HORRIBLE ZOMBIE FACES AND FEASTING ON THE BODY IN THE CASKET.



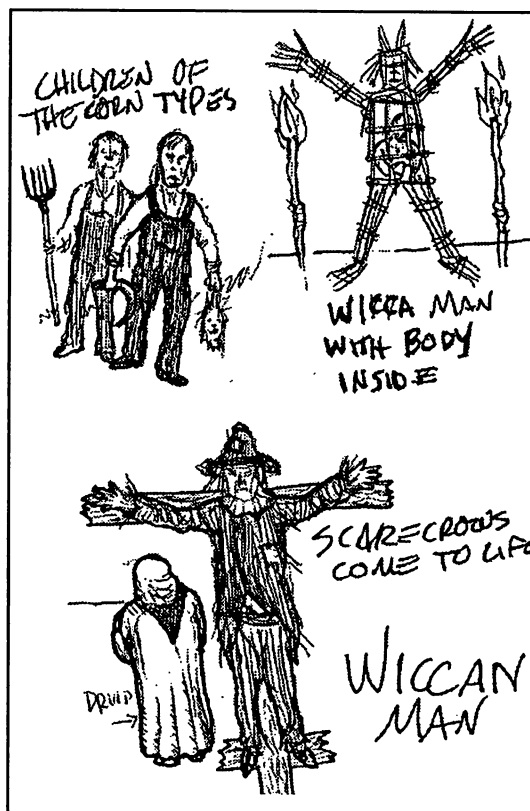
THE GROUP OF GHOULS THEN GO AFTER THE AUDIENCE.

LIP SMACKING TERROR!

GUESS WHO RISES UP FOR A SCARE IS THERE NO RESPECT FOR THE DEAD?



## UNRELATED SCENE IDEAS



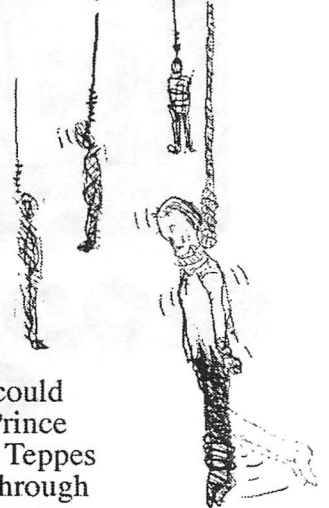
# THE HAUNTED HOUSE SKETCHBOOK



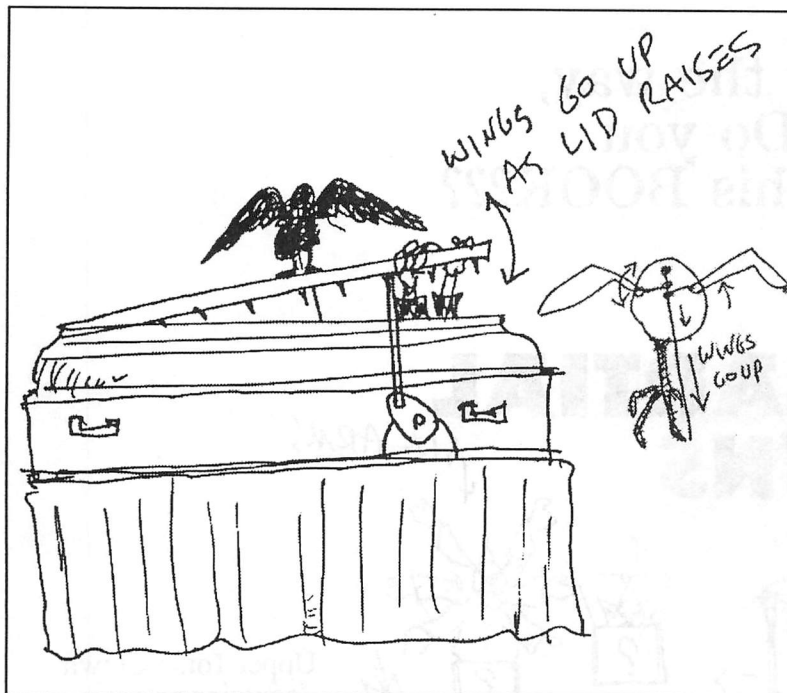
Corpses on pikes can be used in a forest or hayride scene.



Corpses on nooses could swing back and forth, wriggling!



The guests could meet good Prince Vlad "Dracul" Teppes on their way through the outdoor scene.

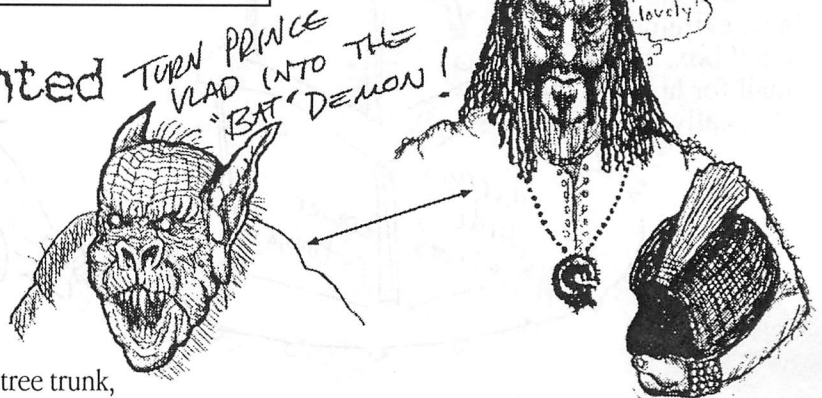


## Even More Disjointed Ideas Page

### Grow your own Moss

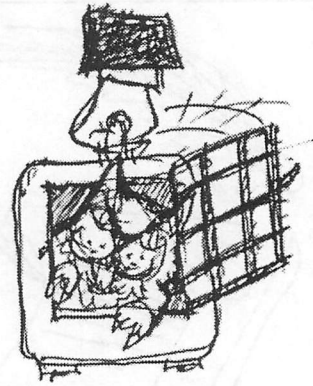
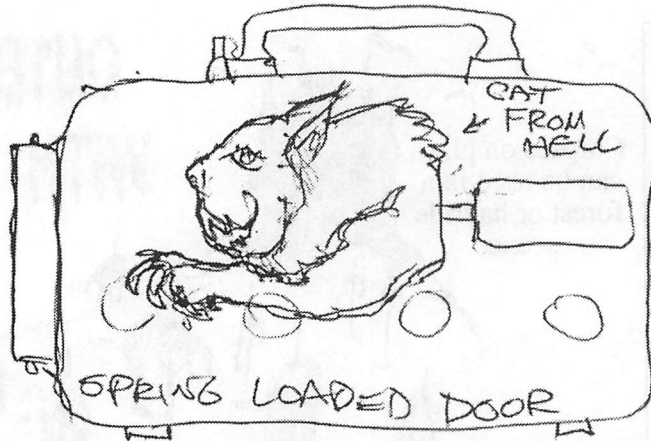
- 2 cups of moss
- 1 quart of buttermilk
- 1 tablespoon Karo syrup

Mush moss by hand or in a blender. Paint on a tree trunk, the side of your haunted house, or anything outside.



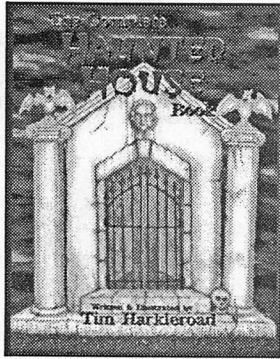


# THE HAUNTED HOUSE SKETCHBOOK



Nasty lookin' cat is held in Cat Carrier until guests get closer. Cat is on an air ram. Sound EFX and cat need to be authentic!

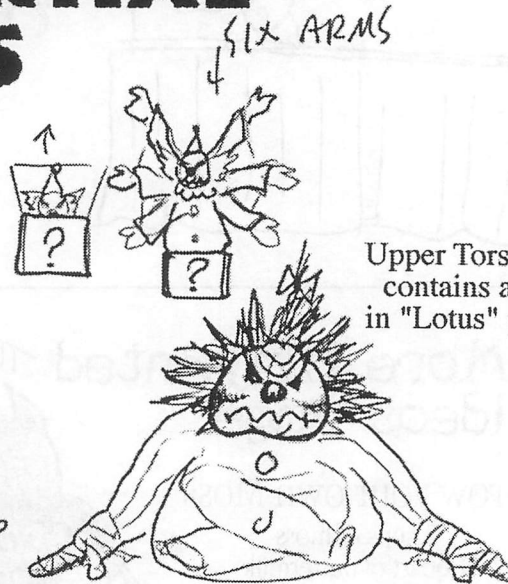
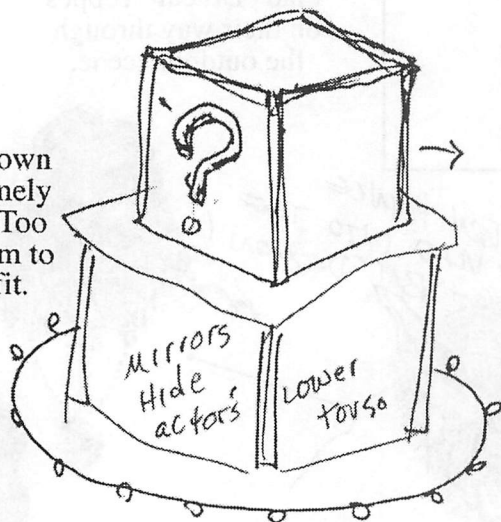
## CAT OUT'TA HELL



By the way,  
Do you  
have this BOOK???

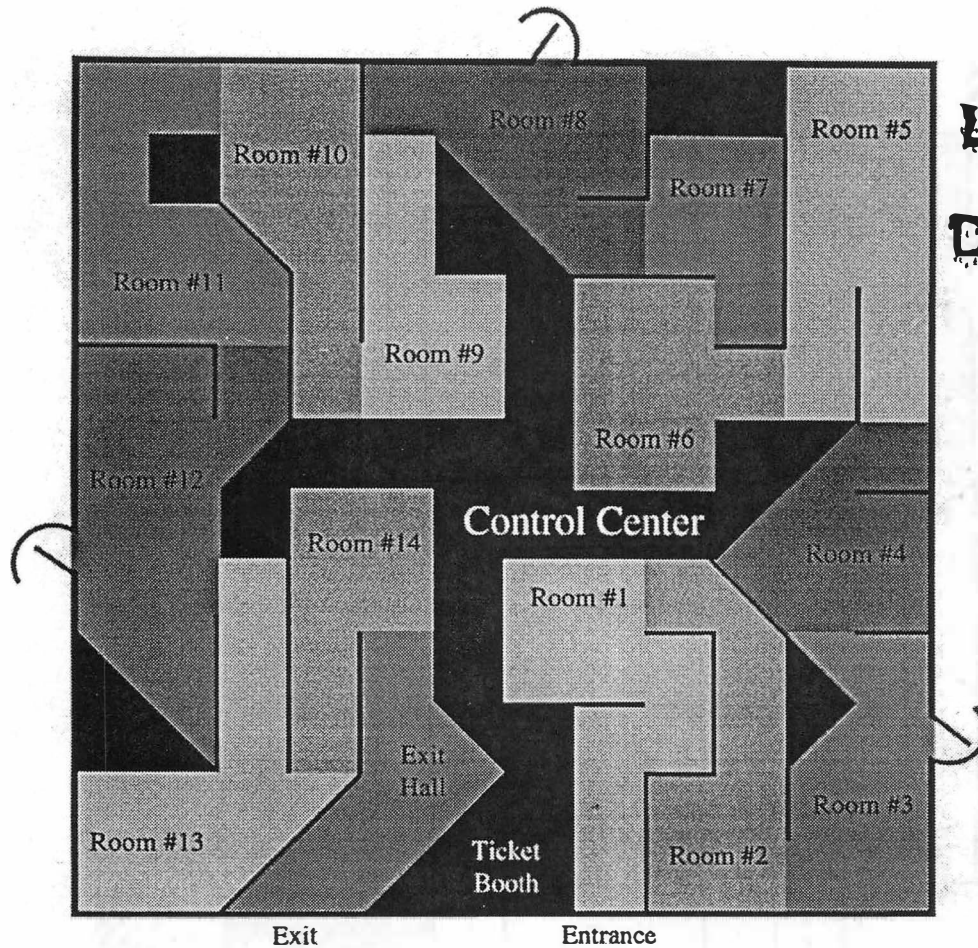
## SPOOKY PARTIAL CLOWNS

Or, put a clown in an extremely small box. Too small for him to logically fit.



Upper Torso Clown contains an actor in "Lotus" position.

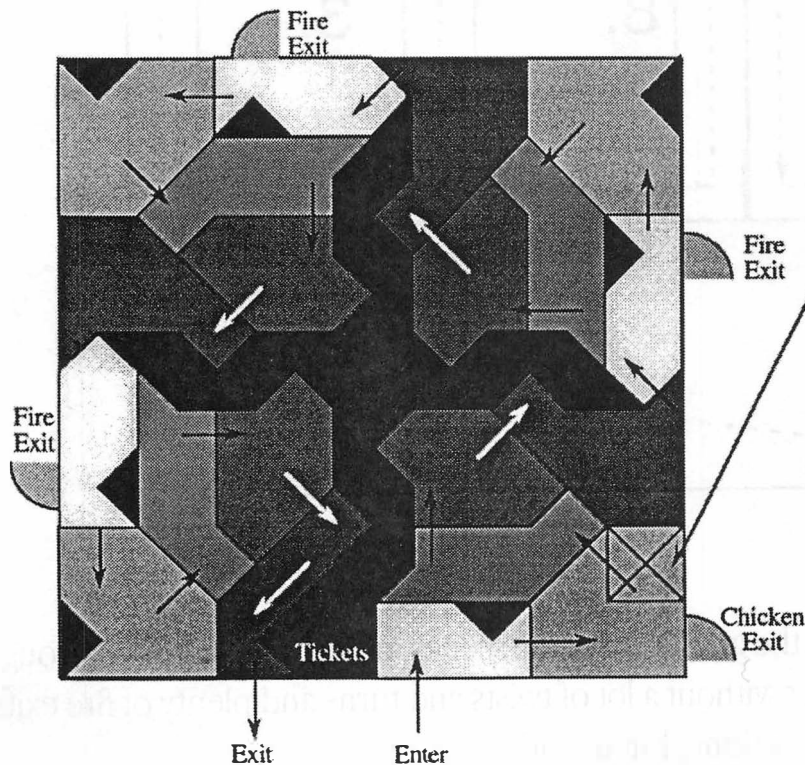
# THE HAUNTED HOUSE SKETCHBOOK



## LAYOUT IDEAS USING 45/90 DEGREE ANGLES

Approx.  
8 Foot

Black area  
indicates the  
actor's hiding  
area.



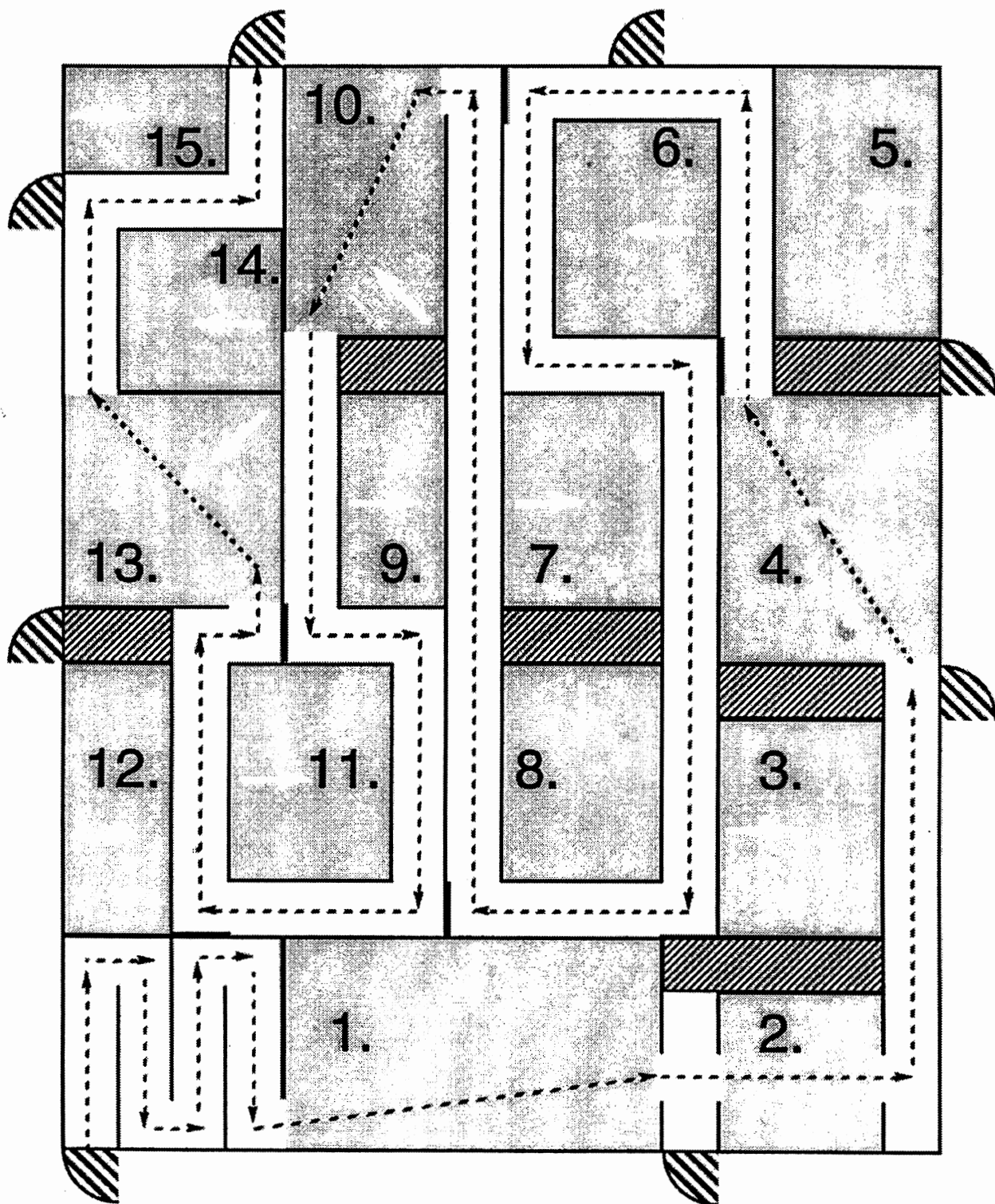
Actor's  
Hiding Area



Eight or Six  
foot square

**Description:** An 18 to 20 room modular house design. House divided into 4 sections or "pods" of 5 rooms each. Complete access to 16 rooms from central control booth. Remaining scenes have hiding area. Fire exits for each pod. House is built on an 8 by 8 set of 8 or 6 foot squares depending on your space allowances.

# THE HAUNTED HOUSE SKETCHBOOK



If you want a simple layout that keeps the guests out of the scenes, rather than strolling through them, above is a sample I put together without a lot of twists and turns and plenty of fire exits. Just follow the dotted lines. Not very exciting, but it works.



# THE HAUNTED HOUSE SKETCHBOOK

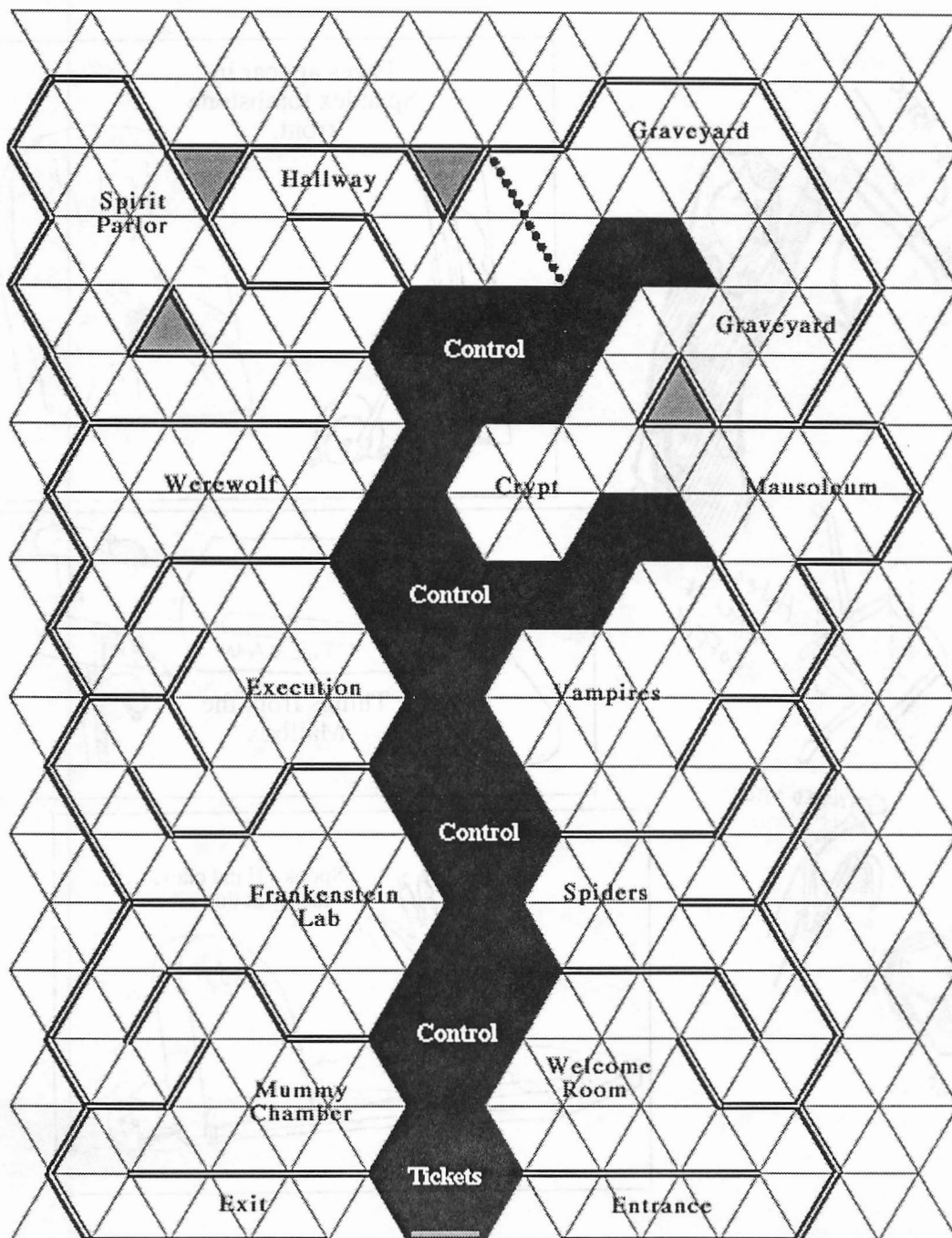
When I was building haunted houses back in the late eighteenth century, we weren't the safety conscious, marshal fearin', responsible haunTERS we see today. We built the house in whatever building we could beg, borrow, or steal. I wish we had thought of the "modular" wall system that a lot of haunTERS use today. We would go in and made a path through the house by nailing 2 x 4s on the floor. We then built a frame out of 2 x 4 uprights and capped them off with more 2 x 4s. We then covered this frame with plywood. The layout was pretty much on a 90° prospective. It would have been so much easier if we had built 4 x 8 wall sections.

I started looking into floorplans for a haunt and discussed it with my pals Oliver Holler and Cliff Martin. They extolled the virtues

of the 60° layout. Their theory is that it makes better use of space than the usual 90° layout. Leonard Pickel is a also big advocate of the 60° system.

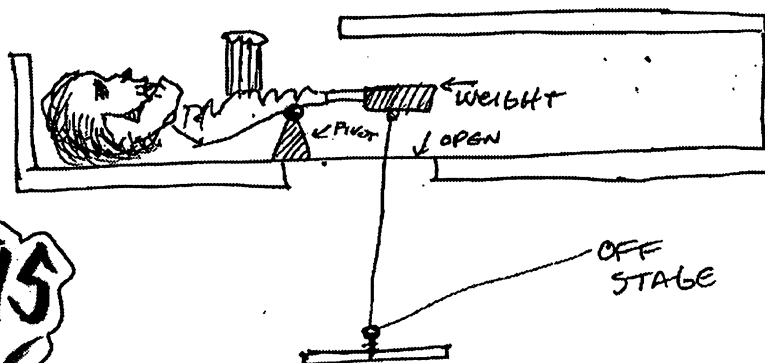
I thought I would give you a sample layout as well as a blank layout so you can create your own set-up. The layout uses 4 x 8 wall sections. By using the 60° method you have no off-size wall sections. It creates a winding, twisting path through the house.

Anyway, here it is. Again, I do not claim originality for any of this. (well I did design this layout) Many haunTERS have used the 60° system very successfully. I hope you experience success as well.



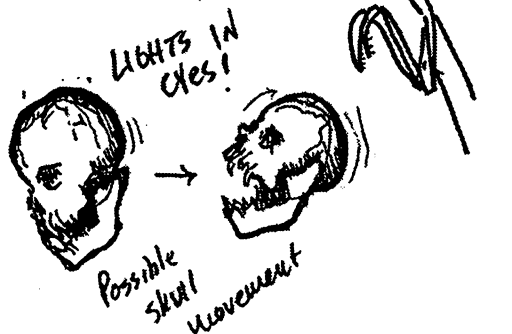
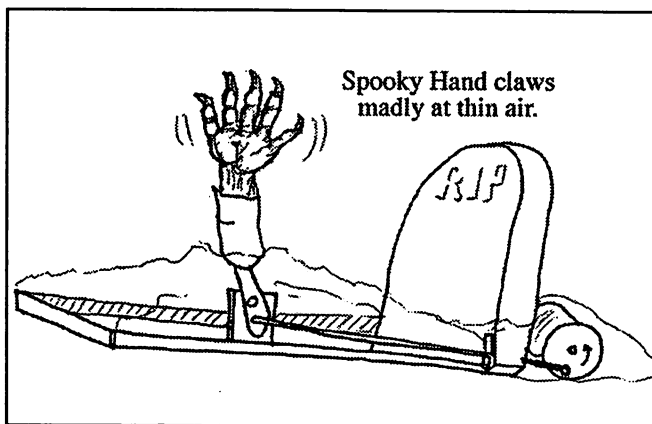
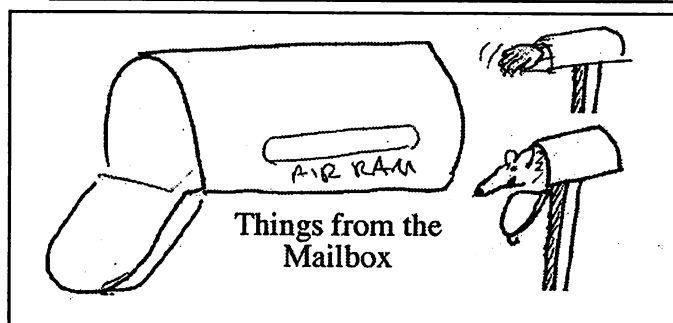
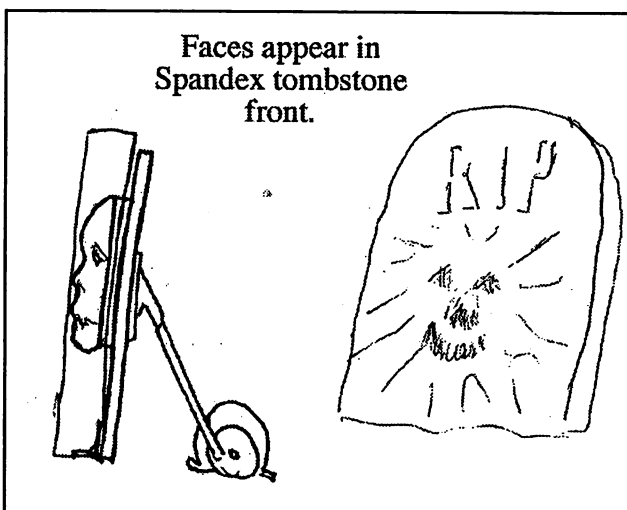
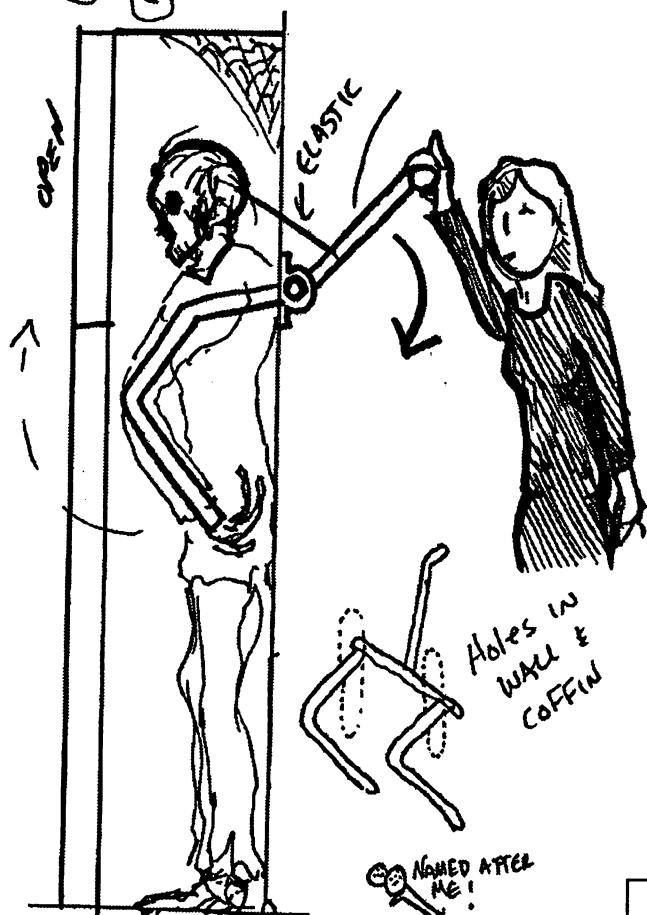
COOL  
EFFECTS  
WALLS

# THE HAUNTED HOUSE SKETCHBOOK



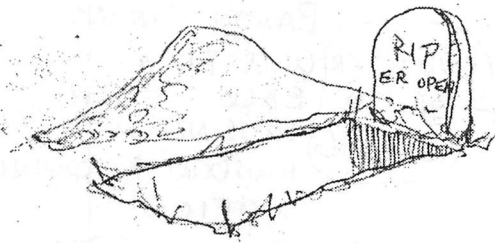
Coffin opens up and corpse sits up.  
 \*Don't discount using strings to make your props move. David Copperfield uses them. Doesn't trust electronics or other methods.

## MANTIS MAN

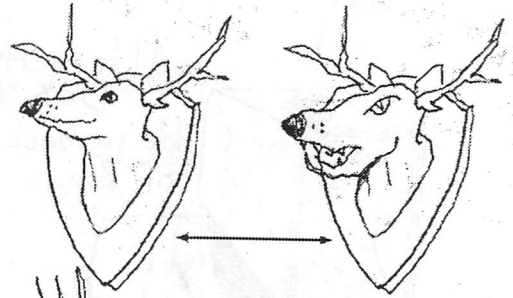


# THE HAUNTED HOUSE SKETCHBOOK

## GRAVEYARD GOODIES

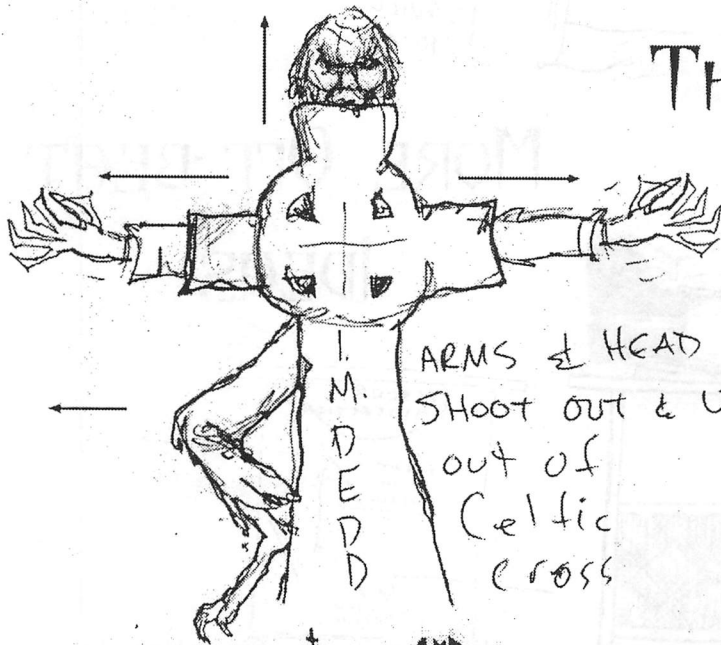


Talking  
Head

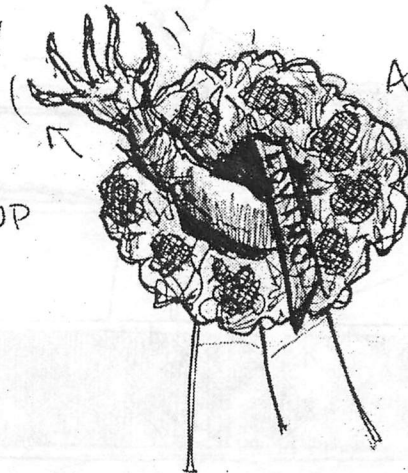


actor  
or use  
animatronics

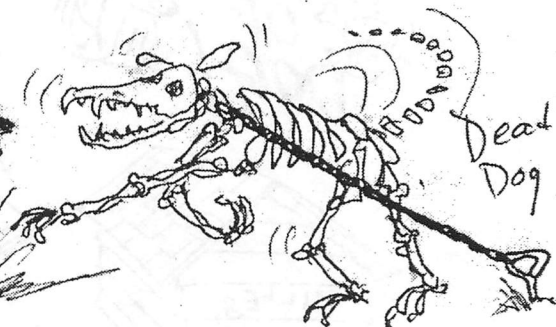
## THINGS A' JUMPIN'



ARMS & HEAD  
SHOOT OUT & UP  
out of  
Celtic  
cross



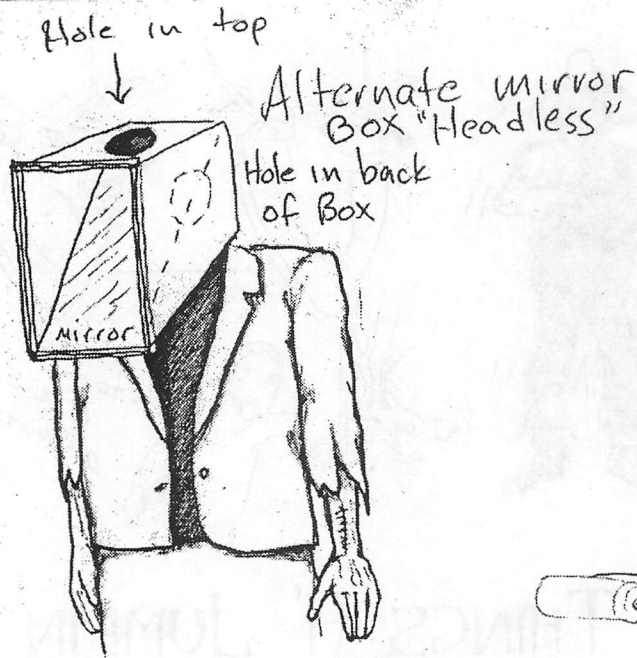
ARM  
COMING OUT  
OF FLOWER  
SPRAY



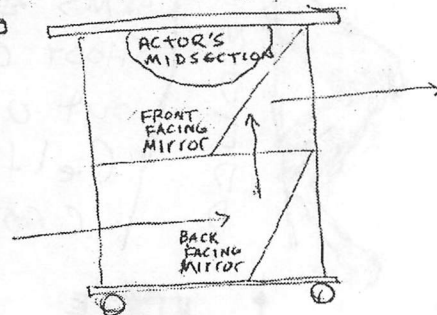
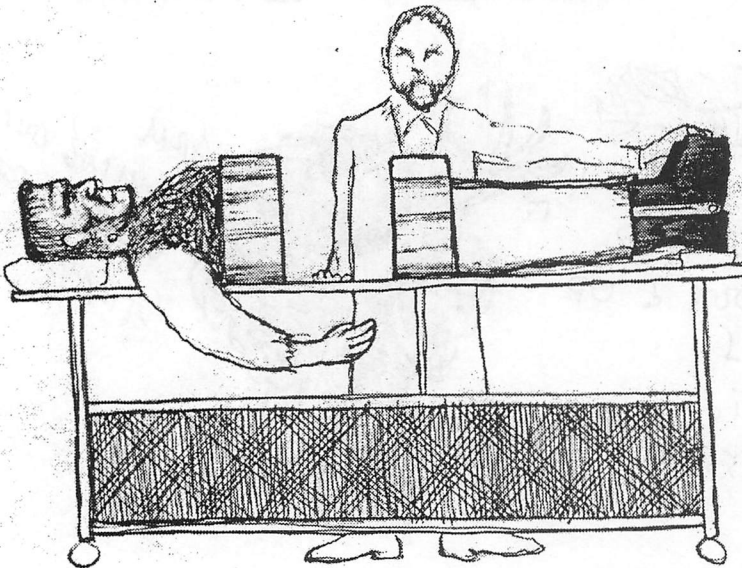
Dead  
Dog



# THE HAUNTED HOUSE SKETCHBOOK



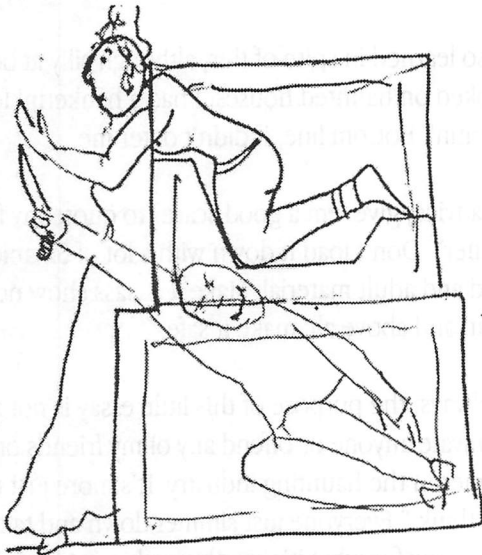
## MORE OFF-BEAT IDEAS



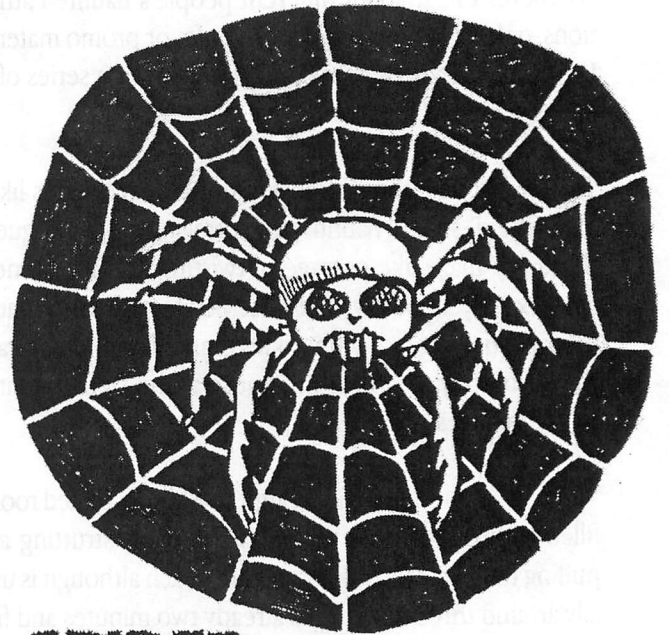
# THE HAUNTED HOUSE SKETCHBOOK



Jack knife plunges out from inside Old Lil while she tells the crowd she "don't believes in 'im"

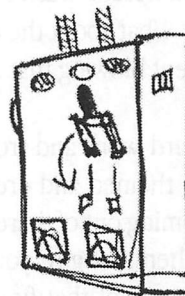
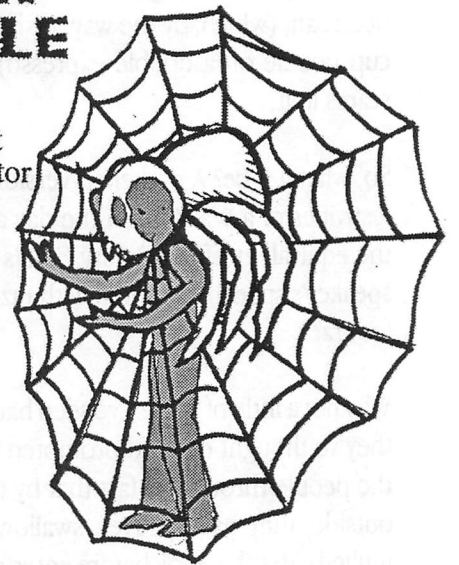


OLD  
LIL &  
THE  
RIPPER



**SPIDER  
TROUBLE**

A florescent web  
against a black felt  
background hides actor



A volunteer is needed to zap the fry guy  
as they do, his pal pops out of the switchbox

# THE HAUNTED HOUSE SKETCHBOOK

Whenever I hear about different people's haunted attractions, or look at their scrapbooks, info, or promo material, I try to guess whether it is a "crank-thru" or a series of vignettes.

The term "crank-thru" almost automatically sounds like a "cattle-herd" style of haunting by corralling a group of guests through a maze-like passage of twisting, turning corners, while being yelled at by poorly dressed teens wearing cheap masks, requiring less acting skills than Bill Clinton's Grand Jury testimony. I can get this abuse at the Department of Motor Vehicles.

Whereas the guided tour through lavishly decorated rooms filled with out-of-work (usually) thespians strutting and puffing their way through a speech, which although is usually around three minutes, is already two minutes and fifty five seconds too long for the average haunt-goers attention span, (which, by the way, is shorter than that of a teacup poodle on a double espresso), rarely has any good scares in it.

So, what'll it be? A darkened version of the door opening festivities of a WalMart on the day after Thanksgiving? Or the equivalent of the Rotary Club's Semi-Annual banquet speaker's speech, accented with razor-gloves and a brown fedora?

Why not a little of both? I've seen haunts with great themes they've thought out and promoted well. Then they shove the people through so fast that by the time they are back outside, they haven't even swallowed that last drink of mulled cider that took before entering. They come out saying, "Wow, that was something! Uhhhh, by the way did anyone ever actually SEE Dr. BoneHead? Wasn't he supposed to be in there somewhere? What about the evil butler? Maybe he was the one that kept blowing that airhorn.

I also see folks that go to the hard work and trouble of building a haunted house that is themed and dressed to the nines and watching people coming out of there saying, "y'know the scariest thing was when that guy, you know, that worked there, uhhhh, came out of that fire exit by accident, and didn't know we were in there, and he had that look on his face, like, y'know when you see someone and they don't blah, blah, blah, yaddah, yaddah, yaddah." Or they're arguing over which actresses' mole was scarier or more realistic. (They're all real, by the way.)

Now, if your haunt works, then by all means, stick with what you know and prefer, but if your haunt is suffering and needs improvement, why not try some of the other side's tactics. If Granny Ghoul isn't scaring them with her "horrors of the ravages of old age" bit, or the Mad Butcher isn't mooshing his hamburger meat as menacingly as he used to, then make a snake or rat jump out from under the counter. Or, on the other hand, if the person in the front of a group, comes out of a 27 "room" house at the same time as the last person in that same group is going in, well maybe you need a little more substance in your show. You decide.

The first haunted house I attended was at a county fair when I was about ten years old. It consisted of three cages in a semi-trailer, with guys in the cages hitting you in the head with a rolled-up newspaper. Now, it didn't scare me, but I learned, strangely enough, not to potty on the rug.

I also learned in spite of this, although silly at best, I was hooked on haunted houses. I had a hankerin' for a hauntin'. Bottom line, it didn't deter me.

My advice, give 'em a good scare (to quote my friend Joe Pfeiffer". Don't load it down with a lot of Satanic crap or lewd and adult material. Make it a class show no matter what, and above all, make it safe.

As always, the purpose of this little essay is not to aggravate anyone or offend any of my friends or colleagues in the haunting industry. It's more just to "make you think." Everyone just simmer down and take this little essay for what it's worth - nothing at best. I admire everyone in this business, especially the successful ones. But try to remember, success isn't measured necessarily by numbers alone. Personal pride and customer satisfaction mean more than all the money in the world. What, that is, until you're about \$2,000.00 short of buying that werewolf animatronic you saw at the Transworld show last year. Just think though, if you did have all that money you'd probably squander it on frivolous items like rent or groceries.

I hope you have enjoyed this essay though and have enjoyed this Haunted House Sketchbook. I'd like to thank Denny Dahm at B.T. Productions for all his help, friendship, and business. Den's the man!



